

Formal Functions in Menuets by Mozart, Part 4: His Older Contemporaries, to 1770

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Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas Scholar Works platform or in my blogs [Ascending Cadence Gestures in Tonal Music](#) and [Dance and Dance Music, 1650-1850](#). Musical examples come from sources in the public domain or that carry Creative Commons licenses, downloaded from IMSLP (<http://imslp.org>) or the Internet Archive (<https://archive.org>). Figures occasionally drawn from published sources are condensed, edited, and/or annotated and conform to Fair Use guidelines. All new material and the compilation copyright David Neumeyer 2018.

Abstract:

This essay charts formal functions (after Caplin) in named menuets written during the second half of the eighteenth century. The repertoire includes menuets by Johann Stamitz, Johann Gottfried M  thel, Franz Joseph Haydn, Luigi Boccherini, Maddalena Laura Sirmen, and several other composers, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

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- 1740-1770: [132 Dances for two violins](#). From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).
- c. 1750: Baldassare Galuppi (1706-1785), 6 Minuets for Maria Venier. Ms. From Internet Culturale.
- c. 1750-65: [60 Piecen von verschiedenen Meistern](#). Compiler/copyist: Johann Gottlieb Haußstädler (c. 1730-1800). From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).
- c. 1750-1788: Johann Gottfried Mützel (1728-1788), [53 Pieces](#). From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung.
- c. 1750-1788: Johann Gottfried Mützel (1728-1788), [43 Pieces](#). From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung.
- 1751, 1765: Armand-Louis Couperin (1727-1789), [Pièces de clavecin](#) (1751); *Sonates en pièces de clavecin avec accompagnement de violon ad libitum*, Op.2 (1765). From Bibliothèque nationale de France.
- 1750s: Maximilian III Joseph (1727-1777), [Symphonies](#). From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).
- 1758: François Krafft (1733-1800), [Zwoelf Minuet auf das Clavier](#), welche, auch mit Accompagnirung einer Violin, Flaute-Traversiere, Oboe &c. &c. nach Belieben koennen gespielt werden. Augsburg: Johann Jacob Lotters sel. Erben. From Bayerische Staatsbibliothek.
- c. 1759: Johann Stamitz (1717-57), [6 violin sonatas](#) (Sei Sonate da Camera a Violino Solo col Basso). From Bayerische Staatsbibliothek.
- c. 1760: Michael Dobney (c. 1748-1823), [Twelve Minuets and Twelve Dances for a Violin, Hautboy and Harpsichord](#). London: C. and S. Thompson.

1760-1770: Luigi Boccherini (1743-1805), [chamber works](#) (trios and quartets). From Internet Culturale.

1762-1769: Franz Joseph Haydn (1732-1809), various [instrumental works](#).

1763: Jean Baur (1713-1779), [Premier Recueil d'airs, ariettes, menuets et gavottes](#). Paris: [L'Auteur], aux adresses ordinaires. From Bibliothèque nationale de France.

1763-1782: [Brødrene Bast's Violinbog](#). From Det Kongelige Bibliotek [Royal Library] Copenhagen.

1764: Joaquin Montero (c. 1740-c. 1815), 10 Minuets. From National Library of Spain, Madrid (E-Mn): M/2810.

1770: Carl Philip Emmanuel Bach (1714-1788), [Musikalisches Vielerley](#). Hamburg: Michael Christian Bock. From University of Michigan, Music Library.

1770: Friedrich Schwindl (1737-1786), [XXIV Menuettos for Two Violins and a Bass](#). London: A. Hummell. From Sibley Mirroring Project (Sibley Music Library, Eastman School of Music).

1770/1775: Maddalena Laura Sirmen (1745-1818), (1) [Six trios a deux violins et violoncello obligé](#). London: Welcker/ Paris: Sieber.
(2) 6 Duets. Paris: Venier. From Bibliothèque nationale de France.

Concluding comment on the menuet and Caplin's form-function theory

Introduction

1.1. Mozart series, parts 1 - 3

I recently published three essays on the Texas Scholar Works platform:

1. *Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets*: [link](#)
2. *Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music*: [link](#).
3. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: [link](#).

Here are the abstracts:

[Part 1] A study of formal functions (after Caplin) in named menuets by Mozart, the larger goal being to historicize more fully form-design practices in European music during the second half of the eighteenth century, especially emphasizing the importance of the “galant theme” or anticipation + continuation/contrast model. The essay includes a table of data along with comprehensive musical examples drawn from the orchestral compositions and from the independent sets of menuets, many of which are either orchestral or keyboard reductions of ensemble pieces.

[Part 2] Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.

[Part 3] This essay charts formal functions (after Caplin) in named menuets by Johann Christian Bach (1735-1782) and compares them with menuets by Mozart. Bach is notable for exploiting the “galant theme,” presumably because of its ability to emphasize melody and to maximize contrast, in accordance with aesthetic ideals of the galant style.

For the first two parts of the study, the principal results were:¹

- (1) The narrative is discredited, according to which 18th century composers used periods but Beethoven turned toward sentences instead. The menuet designs are remarkably and consistently varied.
- (2) The antecedent + continuation theme is so important to the menuet repertoire that I have named it the “galant theme.”
- (3) A small but still significant number of presentation + consequent themes appear.
- (4) The available theme categories do not account for some features of an 8-bar theme’s second phrase. In particular, “continuation” is too broad to account for the difference between “development” (as in fragmentation or sequence) and “continuing melody” (as in a new basic idea).
- (5) As Mozart wrote many of these dances, and to different purposes, it should not be surprising that every possible way of combining two-bar units appears somewhere in this repertory, as do a variety of ways to expand the basic 8-bar unit to 10, 12, 14, and larger themes and form sections.

To which we add, for Part 3:

- To (1): The older historical narrative is further discredited. Indeed, J. C. Bach rarely uses period themes in his named menuets (there are a few longer themes but no 8-bar periods among the 45 menuets I examined in Part 3).²
- To (2): The “galant theme” is overwhelmingly present in Bach’s menuets, numbering 20 where $n = 45$; if one includes 10, 12, and 14-bar galant themes, the total is 29, again where $n = 45$.
- To (3): Bach does not use presentation + consequent, the theme type that most radically emphasizes uniformity rather than contrast.
- To (4): Like Mozart after him, Bach uses a *contrasting* continuation as often as, or more often than, a developing continuation.

¹ This list is a condensed version of text in Part 2, pp. 4-5.

² I remind the reader that Bach does use period themes regularly—both 8 and 16-bar versions—in his rondos and *Allegro* finales, which, like those of Haydn and Mozart after him, are based on the model of the contredanse.

To (5): The variety in two-bar unit relationships is less in Bach than in Mozart. The latter wrote many “dance menuets,” whereas Bach wrote none—at least, none that have survived and were accessible to me for this study. One would suppose that the “art menuet” would be the place where a variety of combinations might be found, but, counterintuitively, in Bach the focus seems to be on the larger forms of which the opening theme is the initial gambit. It is within the predictable frames of the “dance menuet” that Mozart, especially, engages in much experimentation.³

1.2. The galant theme in the mid-eighteenth century

The traditional historical narrative—at least in Arnold Schoenberg’s version—was incorrect in assuming that music was dominated by period themes until Beethoven took up the sentence: or, a preference for symmetry turned to a preference for organic development. I do not claim that the galant theme is the *primary* theme type in the mid- to later eighteenth century. The menuet did remain important throughout the century, but it had a rival early on: the contredanse, which by the 1730s was already the preferred (in the sense of most popular) dance of court, public, and private balls (Semmens 2004). The music of the French contredanse (as opposed to the older English country dance) relied almost entirely on the strict period forms of the gavotte and the contredanse-gigue. Later in the century, musics for the German dance (*deutsche*) and *Ländler* were more complex, the former drawing on the menuet but influenced by the latter, which emphasized contrast between *strains* but highly repetitive figures that favored sentential themes within individual strains.

By now, we know well that the historical model of period-->sentence misrepresents much of the music of the eighteenth century. It certainly misrepresents music for dance. My claim is that a variety of thematic types was typical of the 17th century and early 18th, as well, but gradually gave ground to the symmetrical design of the period by the 1760s because of the popularity of the contredanse. Through most of the century, however, the menuet remained prominent in maintaining a variety of theme types, notably including the antecedent-continuation design (one of William Caplin’s “hybrids”). The goal of the research in this multi-part series on Mozart and his antecedents and contemporaries is to gain a better picture of just how thoroughly—and during which decades—this design was important. My preliminary conclusion is that the galant theme was at its height in the two decades from roughly 1750 to 1770, but beginning no later than the 1730s it was an option—for both dance and art menuet—that was generally equal to the period and the sentence.

³ Tilden Russell asserts the distinction between “dance menuet” and “art menuet”—and their divergent trajectories after 1750 especially—as foundational to an understanding of the history of menuet and scherzo in instrumental music after 1780 (1983, iii, 3)

1.3. This essay (part 4)

TABLE

Legend:

Period, sentence, galant, and pres-cons are 8-bar themes

Galant = Caplin's antecedent + continuation

Pres-cons = presentation + consequent

10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4).

10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4).

16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's minuets.

* = A complete theme, but as the first unit in a multi-part form section, not forming the entire first strain on its own nor as the first unit in a compound theme.

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16-bar theme
132 dances	14	25	26	2	4	2	0
Galuppi, minuets	0	0	6	0	0	0	0
60 pieces (copyist Haußstädtler)	1	9	17	1	2	2	0
Müthel, 53 pieces	3	15	31	7	3	1; 1*	1
Müthel, 43 pieces & 12 minuets (3 sets)	11	15	24	1	12-bar period	1	0
Couperin, A-L, pièces, sonatas	2	1	2	0	0	0	2
Krafft, 12 minuets	4	1	6	1	6; 10-bar period; 14-bar period	2; 10-bar p +c	1

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16-bar theme
J. Stamitz, 6 violin sonatas	0	3	3	0	2	3; 1*	0
Boccherini, chamber works	3	10	7	2	0	2	5
Haydn, instrumental works 1762-1769	6	5	9	4	2; 10-bar period	2	0
Dobney, 12 minuets & 12 [contra]dances	0	0	11	0	1	0	0
Baur, Premier recueil . . .	2	2	2	1	1; 12-bar period	0	4
Bast, violinbog	40	62	71	17	5; 10-bar period; 12-bar period	13	8; 18-bar sentence; 20-bar period; 22-bar section
Montero, 10 minuets	1	6	0	0	1	2	0
Schwindl, 24 menuets	3	4	17	0	0	0	0
Sirmen, from trios, op. 1 & duos, op. 5	0	2	1	1	1	6	1
C.P.E.Bach, <i>Vielerley</i>	3	5	6	1	0	1	3
<i>Totals for 1750-1770, n = 627**</i>	93	165	239	38	28	39	25

** The tallies do not include periods in the “10, 12, or 14-bar galant” column, the presentation + consequent in the “10, 12, or 14-bar sentence” column, nor themes > 16 bars in the “16-bar theme” column.

1.4. Design and Priorities

The original motivation for this project was to see whether the anticipation + continuation theme (one of William Caplin's hybrids (Caplin 1998) and the one I've named "galant" here) had the same importance in earlier dance musics that it clearly seemed to have in the latter half of the eighteenth century. I chose the menuet because it is by far the most common dance in the published musics of the entire period, because it was a flexible dance in tempo and topos, and because its social functions were varied, from ceremony to display of individual skill to group dance (after 1770) to instrumental solo and ensemble music to compositional and performance pedagogy.⁴

I began with J. S. Bach and his contemporaries;. The results of that work were in line with previous results suggesting that a variety of theme types were employed throughout the eighteenth century. See the table at the right. (For more information, consult my essay on Bach menuets ([link](#)), pp. 16, 36; the table was also reproduced in Part 3, p. 8.) In the totals row, the number of periods (132) is high relative to the sentence and the galant theme (antecedent + continuation) because of Chédeville's and Pointel's collections, which were aimed at amateur performance and continued a French tradition derived from Lully. The more typical eighteenth century practice is represented by the variety in theme types in the menuets by Rameau, Fux, Bach, Gottlieb Muffat, and Telemann. (If one deletes the menuets by Pointel and Chédeville, n = 159; periods then = 54, sentences 29, galant themes 42, and the "6 + 2" or presentation + consequent theme = 6.)⁵

Composer/ compiler	n =	Theme in the first strain				
		Period	Sentence	Galant	Pres-cons	Other*
Lully	7	1		1		5
D'Anglebert	5	3		1		1
Pointel	15	14		1		
Couperin	4	2	1	1		
Rameau	10	2	2	3		3
Chédeville	107	64	5	28		10
Fux	16	1	7	7		1
J. S. Bach	28	10	2	7	1	8
Böhm	2	1		1		
Georg Muffat	25	18	1	2	1	3
Gottlieb Muffat	13	2	2	4	3	2
Graupner	8	5	1	2		
Telemann	41	9	13	13	1	5
Total	281	132	34	71	6	38

⁴ The only other possible candidates by number were the gavotte and the contredanse-gigue, but these were very closely tied to the period theme throughout the eighteenth century and therefore not appropriate for this study.

⁵ I refer to this last theme type as "6 + 2" because the complete basic idea is given in bars 1-2, 3-4, & 5-6, most often—but not always!—in sequence, and then a formula cadence figure follows.

To simplify the task of what is essentially a style study (or, might nowadays be called a corpus-based study, when aimed more at generalizing rules rather than identifying shared characteristics, as I do here), I looked only at pieces that were titled “menuet.”⁶ The topos is readily discernible in many other compositions, especially songs and movements labeled “rondo” (or more likely “rondeau”), “andantino,” “grazioso,” and “allegretto” in instrumental cycles. I acknowledge, then, that the restriction to named menuets does introduce some distortions -- most notably, with respect to numbers in operas and other vocal works, both sacred and secular, which are rarely ever labeled “menuet” after Lully, and yet the number of them obviously based on the menuet is large throughout the eighteenth century. Little and Jenne, for example, list a dozen movements from J. S. Bach’s vocal works as (unnamed) menuets and another half dozen unnamed passepieds, a very close relative of the menuet (1991, Appendix B).

In the earliest menuets, I examined both strains (that is, complete compositions) but in those after about 1700 I looked only at first strains. The reason, again, was the need to simplify the work. In any case, the first strains are the more clearly defined—and in most cases shorter, as well.

In Part 3 and in the present essay, I have parsed the repertoire opportunistically, according to scores that were readily available to me, almost all downloadable from IMSLP. This exceptional online resource sponsors not only scanning work and new notation but also gathers scores, manuscript and published, from the increasingly common digitization projects of libraries throughout the United States and Europe. In large part because of the range of materials that IMSLP has on offer, I am satisfied that the range of composers, places, and times is varied enough to suit the project.⁷

The repertoire for this essay was chosen—within limits of availability as described above—to provide as wide a range of significant instrumental practices as possible where the sample is $n = \sim 400$. As the table in §1.2 shows, that simple constraint was quickly broken, eventually leading to $n > 600$. Had I kept on, the sheer number of named menuets I might have chosen from IMSLP-based sources would easily have run over 1000. The repertoire includes the following:

Collections of music for keyboard or violin, intended for accompaniment of private dance performance or for pedagogical use:
(1) 132 dances for two violins (anonymous ms. collection); (2) Galuppi, 6 minuets (ms.); (3) 60 *Piecen von verschiedenen Meistern* (copyist’s work); (4) Mùthel, 53 pieces and 43 pieces (ms.; probably a combination of original work and compilation); (5)

⁶ This may be a good moment to note that, in deference to its origins, I am using the term “menuet” throughout this study. One also finds “menuetto,” “minué,” “minuet,” and “minuetto” in the musical repertoires involved. Along the same lines, I use “trio” because Lully did and most other composers picked up on that, but “menuet 2,” “altro,” or where appropriate “minore” can also be found.

⁷ The scores themselves are of a variety of types. I often chose keyboard reductions and violin 1 parts for their compactness, so long as they supplied sufficient information for the task at hand. No attempt was made to collate scores or editions or do any other sort of research to “verify” the files or to establish quality of the edition. I accepted a work’s status as reported by IMSLP editors and contributors.

Krafft, 12 minuets; (6) Dobney, 12 minuets; (7) Haydn, keyboard sonatas; (8) Baur, *Premier Recueil* (published collection of dances); (9) Brødrene Bast's Violinbog (ms.).

Publications or manuscript works for skilled amateur or professional musicians: (1) A-L. Couperin, *Pièces and Sonates*; (2) Maximilian III Joseph, symphonies (copyist's work); (3) J. Stamitz, 6 violin sonatas; (4) Boccherini, trios and quartets (some published, some ms.); (5) Haydn, early symphonies, trios; (6) C.P.E. Bach, *Musikalisches Vielerley*; (7) Schwindl, 24 minuets; (8) Sirmen, 6 trios and 6 duos; (9) Joaquin Montero, 10 minuets (ms.).

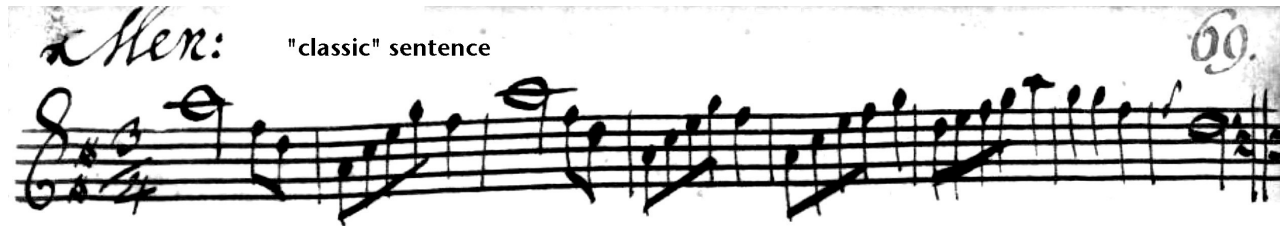
Finally, when I offer data—in form of several tables and other summary lists—this can be understood as objective information (“of 28 named minuets by J. S. Bach, 4 are 16-bar periods”) but just as easily as a catalogue of my analytical choices. Quoting a comment about a table in my essay *Dance Designs in 18th and early 19th Century Music* ([link](#)):

Please understand that the information displayed here is not ‘cut and dried,’ a set of simple measurements. As Caplin makes abundantly clear throughout *Classical Form*, the assignment of labels for thematic elements often involves a judgment call. Nevertheless, I believe that the information in the [tables and lists throughout this document], taken as a whole, offers useful insights into formal design in dances and some related musics.

In his more recent book (2014) Caplin writes that “the goal of a formal analysis is not to make a definitive interpretation but rather to raise—and relish—any reasonable alternatives.” Paradoxical though that may seem, he insists that “the labeling of phrase functions is not a mechanical procedure; the obvious first choice for a label may not prove to be the only interpretation” (2014, 117). The form-function theory, in other words, is both taxonomic *and* interpretative; it is from balancing the two that we learn the most about the repertoires we analyze.

Menuets by various composers or found in published or manuscript collections, c1750-1770

1740-1770: 132 Dances for two violins. From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden) D-LEb Go. S.698.



Menuet: galant theme with developmental continuation 74.

This image shows two staves of handwritten musical notation in G major and 3/4 time. The top staff contains a 'galant theme' with a 'developmental continuation' in the lower register. The bottom staff continues the piece with further melodic and harmonic development. The piece is identified as a Minuet.

Menuet. 78.

galant theme or sentence?

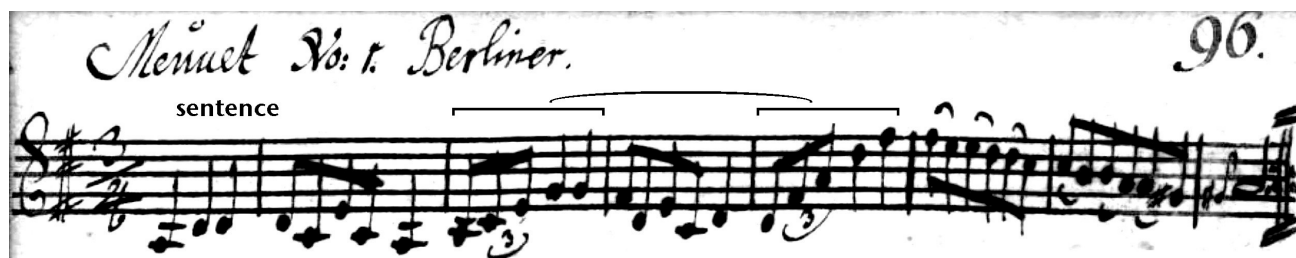
Men: galant theme with developmental continuation 88.

galant theme

Men: expansion to 10 bars by echo figure

Menuet No. 1. Berliner. 96.

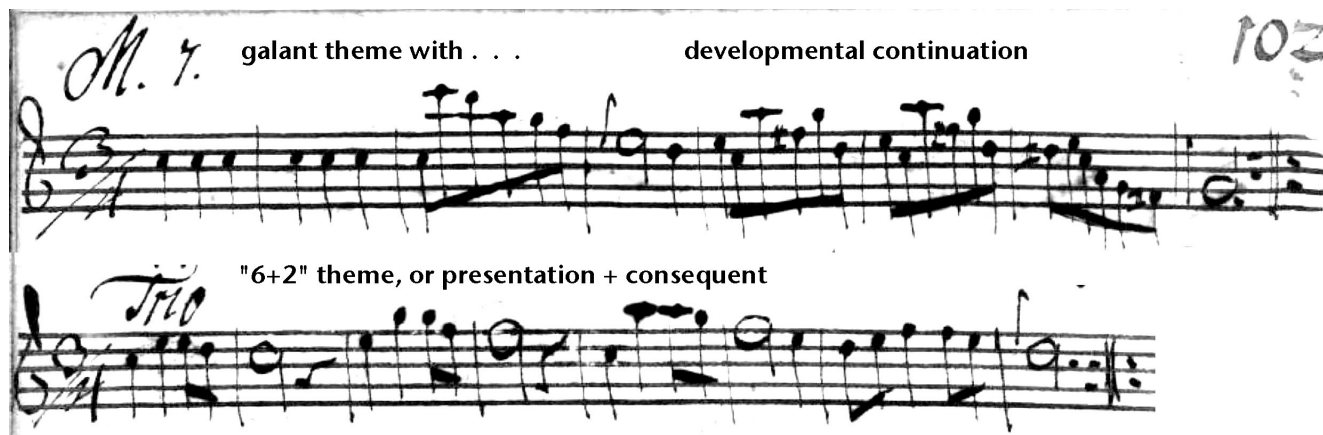
sentence



Trio. galant theme with . . . developmental continuation

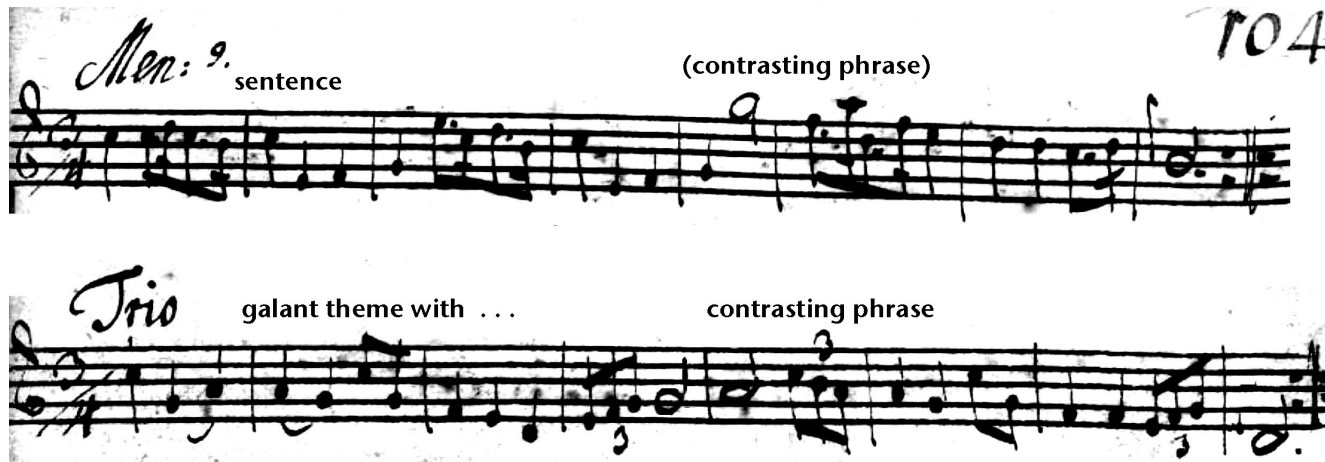


M. 7. galant theme with . . . developmental continuation 102



Trio "6+2" theme, or presentation + consequent

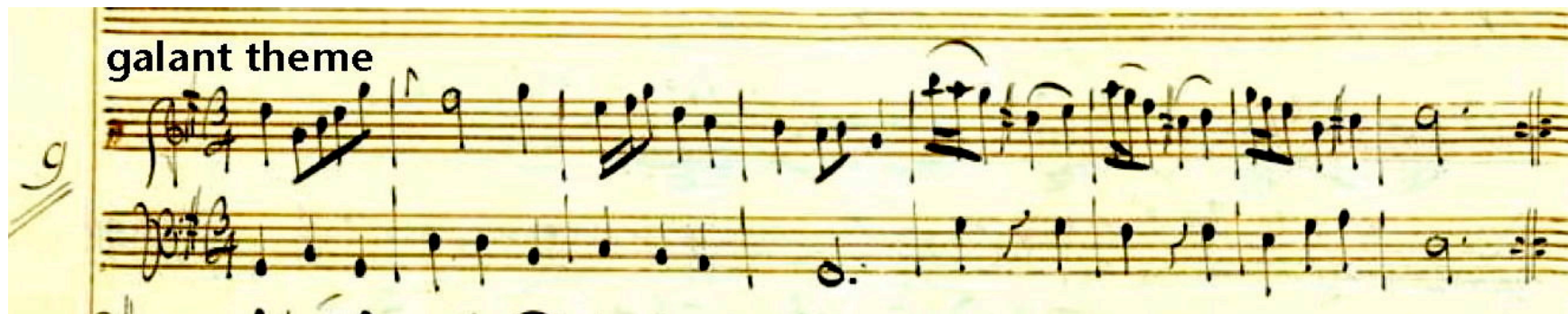




c. 1750: Baldassare Galuppi (1706-1785), 6 Minuets for Maria Venier. Ms.

The first strains in all six dances -- that is, three minuets plus their trios -- are written as galant themes.







c. 1750-65: 60 Piecen von verschiedenen Meistern. Compiler/copyist: Johann Gottlieb Haußstädtler (c. 1730-1800). From
Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden). Schrank II/30/5.

No. 5. Theme 1: 10-bar galant theme

Minuetto.

Theme 2: sentence

No. 6. galant theme

Minuetto

No. 7. sentence

Minuetto

Handwritten musical score for No. 7, sentence. The piece is in 3/4 time, G major. The first staff shows the melody with a triplet of eighth notes in the first measure. The second staff shows the bass line with dynamic markings 'fz' and 'p'.

No. 8. sentence

Menuet

Handwritten musical score for No. 8, sentence. The piece is in 3/4 time, D major. The first staff shows the melody with a triplet of eighth notes in the first measure. The second staff shows the bass line with dynamic markings 'fz' and 'p'. The piece ends with a forte (f) dynamic marking.

No. 9. 10-bar sentence

Menuet

Handwritten musical score for No. 9, 10-bar sentence. The piece is in 3/4 time, G major. The first staff shows the melody with a triplet of eighth notes in the first measure. The second staff shows the bass line with dynamic markings 'fz' and 'p'.

No. 10. galant theme

Tempo di Minuetto

Handwritten musical score for No. 10, galant theme. The piece is in 3/4 time, G major. The first staff shows the melody with a triplet of eighth notes in the first measure. The second staff shows the bass line with dynamic markings 'fz' and 'p'.

No. 12. sentence

Menuet

The musical score for No. 12, Menuet, is written in 3/4 time and D major. The melody in the first staff begins with a quarter note D, followed by an eighth note E, a quarter note F#, and a half note G. The bass line in the second staff begins with a quarter note D, followed by an eighth note C, a quarter note B, and a half note A. The piece concludes with a double bar line.

No. 13. galant theme

Menuet

The musical score for No. 13, Menuet, is written in 3/4 time and D major. The melody in the first staff begins with a quarter note D, followed by an eighth note E, a quarter note F#, and a half note G. The bass line in the second staff begins with a quarter note D, followed by an eighth note C, a quarter note B, and a half note A. The piece concludes with a double bar line.

No. 14. sentence

Menuet

The musical score for No. 14, Menuet, is written in 3/4 time and D major. The melody in the first staff begins with a quarter note D, followed by an eighth note E, a quarter note F#, and a half note G. The bass line in the second staff begins with a quarter note D, followed by an eighth note C, a quarter note B, and a half note A. The piece concludes with a double bar line.


No. 15. sentence

Menuet



No. 16. 10-bar sentence, as 4 + 6

Menuet



No. 17. galant theme

Menuet



No. 18. galant theme

Menuet



No. 19. galant theme

Menuet.

No. 20. galant theme

Menuet.

No. 21. presentation + consequent

Menuet.

No. 22. galant theme

Menuet.

No. 24. sentence



No. 25. galant theme (viola)




No. 27. sentence?



No. 28. galant theme



No. 29. sentence



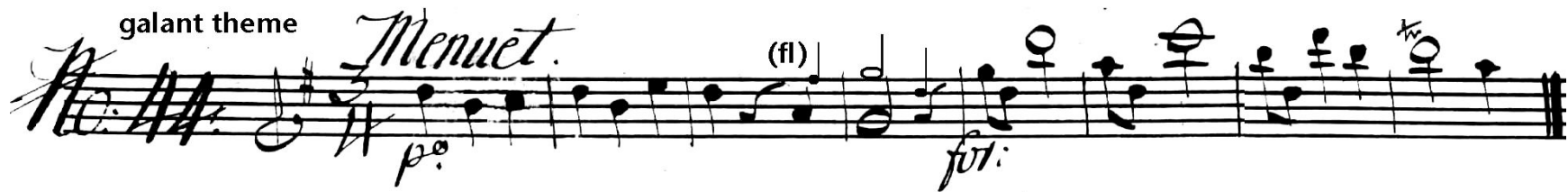
No. 33. galant theme

Menuet



galant theme

No. 44. *Menuet.*



No. 45. galant theme

Menuet.



No. 46.

Menuet galant theme



No. 47. period
Menuet.



No. 49. galant theme
Menuet.



No. 52. galant theme
Menuet



No. 53. sentence
Menuet



10-bar galant theme, as 4 + 6



c. 1750-1788: Johann Gottfried Mützel (1728-1788), 53_Pieces. From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung (D-B): Mus.ms. 30353

Johann Gottfried Mützel was a highly talented keyboard player -- which in that era, of course, meant both composer and improviser and, usually, organist as well as harpsichordist/clavichordist/fortepianist. He was appointed to a court position at age 19 and has the distinction of being J. S. Bach's last student, though since Bach died three months later, it is likely that Mützel learned more subsequently from Bach's older student, J. C. Altnikol, and then from C. P. E. Bach, whom Mützel admired and remained friends with throughout his life. In 1753, Mützel moved to Riga, Latvia (at that time under Russian rule) and remained there till his death in 1788; he became the organist of the principal church in the city in 1767.

A few of his compositions were published in the mid-1750s, but the majority remained in manuscript, including the 53 pieces and the 43 pieces that are discussed in the next section. Both collections are the work of copyists; they are not in Mützel's own hand. It seems most likely that they were meant for pedagogical use, and as such it is not certain whether all are by Mützel himself—some may be copied from other composers or might even be the work of students. Like the two pedagogical collections of J. S. Bach from the 1720s, the 53 and 43 pieces offer a concise window into the most characteristic designs for basic dance music, including minuets, at mid-century.

Allegretto galant theme

Handwritten musical score for a piece titled "galant theme". The notation is in 3/4 time, with a key signature of one flat (B-flat). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is written in a galant style, featuring grace notes and ornaments. The bass staff begins with a bass clef and a key signature of one flat. The melody is written in a simple, diatonic style. The piece concludes with a double bar line and repeat signs.

Variatio. 1.

Handwritten musical score for a piece titled "Variatio. 1.". The notation is in 3/4 time, with a key signature of one flat (B-flat). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is written in a galant style, featuring grace notes and ornaments. The bass staff begins with a bass clef and a key signature of one flat. The melody is written in a simple, diatonic style. The piece concludes with a double bar line and repeat signs. Four measures of the treble staff are highlighted by boxes, indicating specific musical features or variations.

Variatio. 2.

Handwritten musical score for Variatio. 2. The score is written on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with four specific phrases enclosed in rectangular boxes. The bottom staff features a bass clef and contains a series of eighth and sixteenth notes, with a double bar line and repeat dots at the end.

Variatio. 3.

Handwritten musical score for Variatio. 3. The score is written on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with four specific phrases enclosed in rectangular boxes. The bottom staff features a bass clef and contains a series of eighth and sixteenth notes, with four specific phrases enclosed in rectangular boxes. The score concludes with a double bar line and repeat dots.

Variatio 6.

Handwritten musical score for "Variatio 6." in G major, 3/4 time. The score consists of two staves. The upper staff features a melody with several measures highlighted by rectangular boxes. The lower staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Menuet 10-bar galant, as 4 + 6

Handwritten musical score for "Menuet" in G major, 3/4 time. The score is a 10-bar galant movement, divided into two sections of 4 and 6 bars. The upper staff contains a lively melody with many slurs and ornaments. The lower staff has a simple, steady accompaniment. The piece ends with a double bar line and repeat dots.

Men. galant theme

Handwritten musical score for "Men. galant theme" in G major, 3/4 time. The score consists of two staves. The upper staff features a melody with many slurs and ornaments. The lower staff provides a simple accompaniment. The piece concludes with a double bar line and repeat dots.

flenuet. period



Menuet. galant theme

Handwritten musical score for a Minuet in G major, K. 541. The score is written for piano in 3/4 time. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes. The piece ends with a double bar line and repeat dots.

Solo. period

Handwritten musical score for a Solo in G major, K. 541. The score is written for piano in 3/4 time. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes. The piece ends with a double bar line and repeat dots.

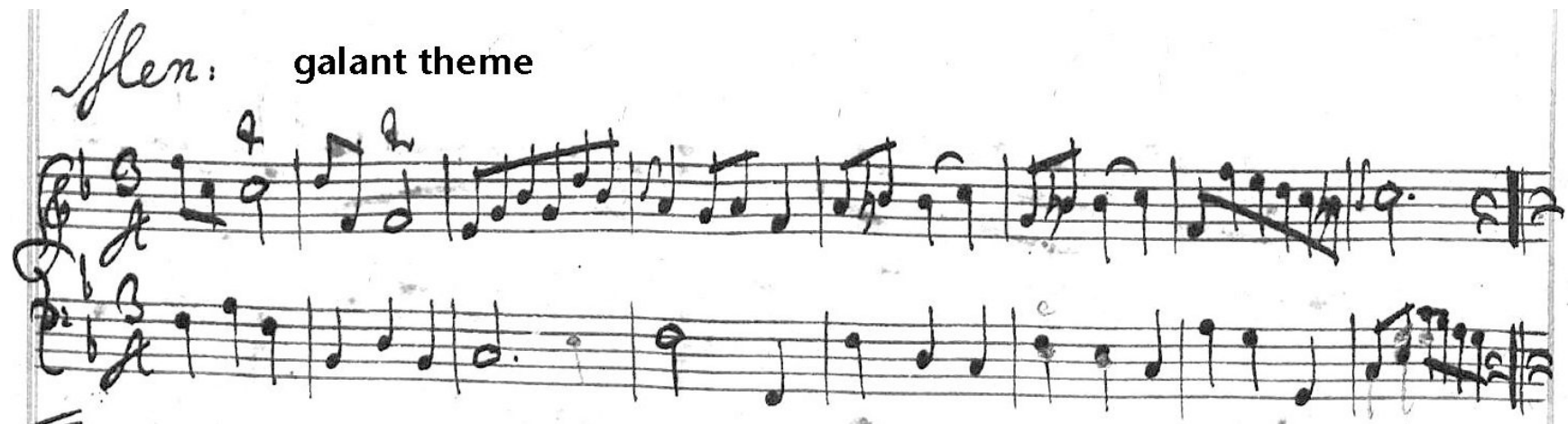
Men: 1. sentence

Handwritten musical score for the first sentence of a Minuet in G major, K. 541. The score is written for piano in 3/4 time. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes. The piece ends with a double bar line and repeat dots.

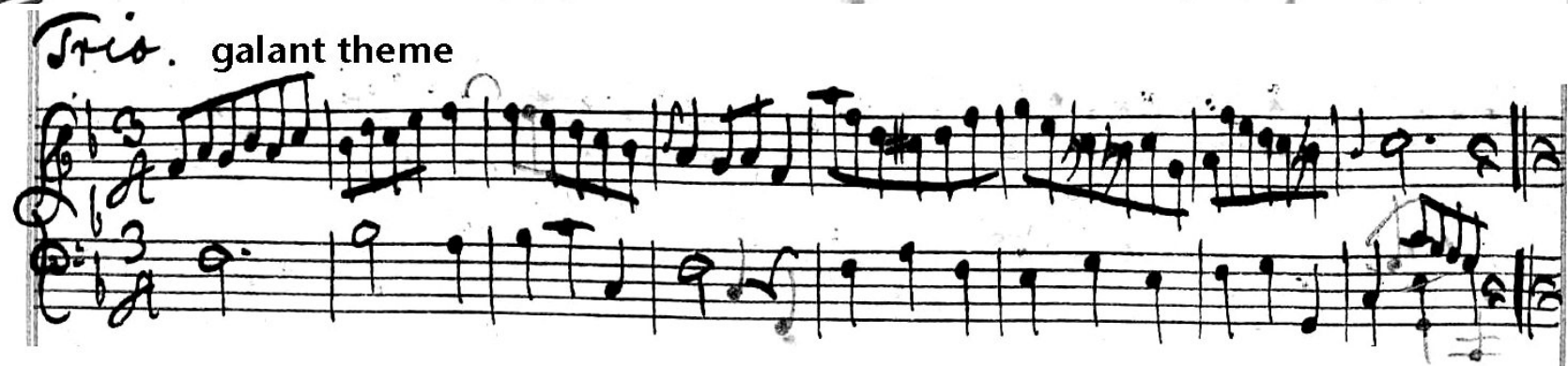
Flen. 2. 10-bar galant, as 4 + 6



Flen. galant theme



Trio. galant theme



flen: 2. galant theme

This musical score is for a galant theme in 3/4 time, marked 'flen: 2.'. It consists of two staves. The key signature has three sharps (F#, C#, G#). The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. It then features a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a sixteenth-note triplet (C5, B4, A4). The bass line in the lower staff is primarily composed of quarter notes, starting on G3 and moving stepwise up to C4, with some eighth-note patterns in the final measures.

flenuet, 1. galant theme

This musical score is for a galant theme in 3/4 time, marked 'flenuet, 1.'. It consists of two staves. The key signature has three sharps (F#, C#, G#). The melody in the upper staff starts with a half note G4, followed by quarter notes A4, B4, and C5. It includes a triplet of eighth notes (G4, A4, B4) and a sixteenth-note triplet (C5, B4, A4). The bass line in the lower staff is primarily composed of quarter notes, starting on G3 and moving stepwise up to C4, with some eighth-note patterns in the final measures.

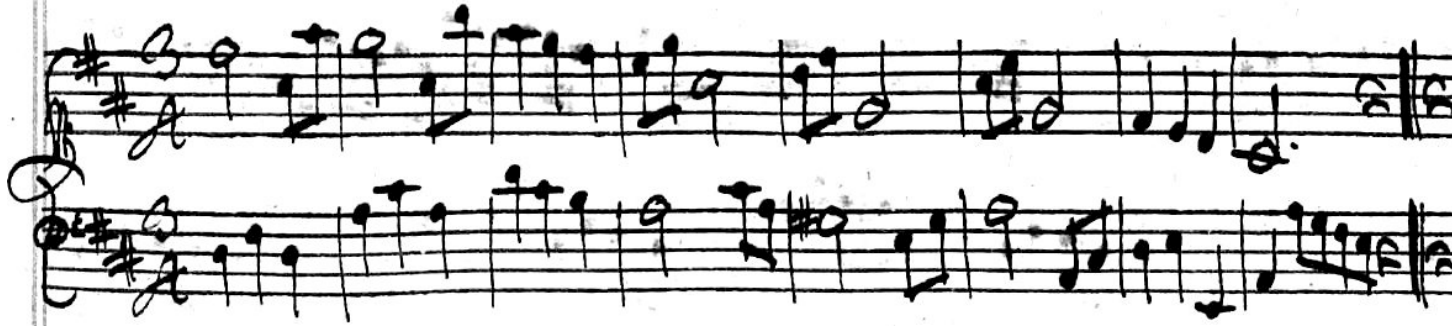
flen: 1. galant theme

This musical score is for a galant theme in 3/4 time, marked 'flen: 1.'. It consists of two staves. The key signature has three sharps (F#, C#, G#). The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. It features a triplet of eighth notes (G4, A4, B4) and a sixteenth-note triplet (C5, B4, A4). The bass line in the lower staff is primarily composed of quarter notes, starting on G3 and moving stepwise up to C4, with some eighth-note patterns in the final measures.

flen: 2. sentence



flen: 1. galant theme



flen: 2. sentence



*f*len: 1. sentence

Handwritten musical score for 'flen: 1. sentence'. The score is written on two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is characterized by frequent sixteenth-note runs and slurs, ending with a double bar line. The bass line provides a steady accompaniment with eighth and sixteenth notes.

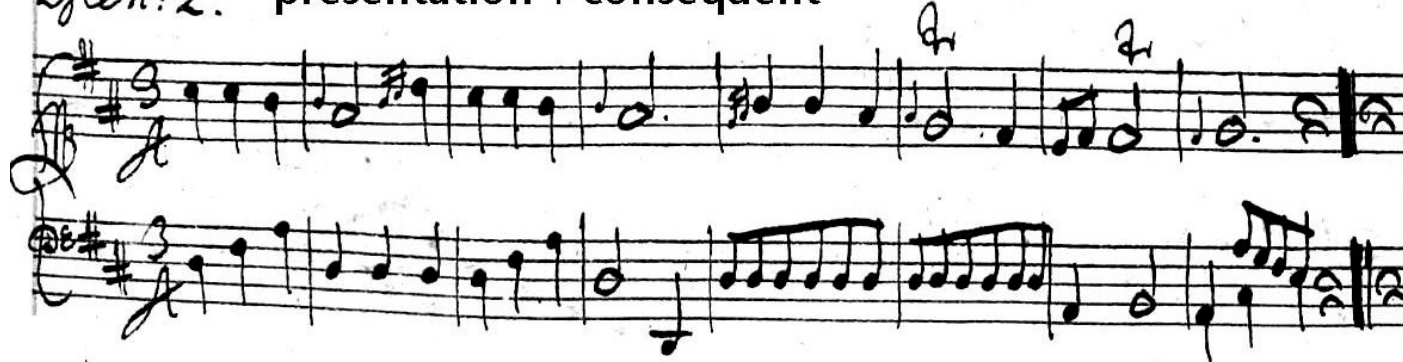
*f*len: 2. galant theme

Handwritten musical score for 'flen: 2. galant theme'. The score is written on two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody features a series of eighth-note runs in the first half, followed by a more complex, ornamented passage in the second half. The bass line consists of a steady eighth-note accompaniment.

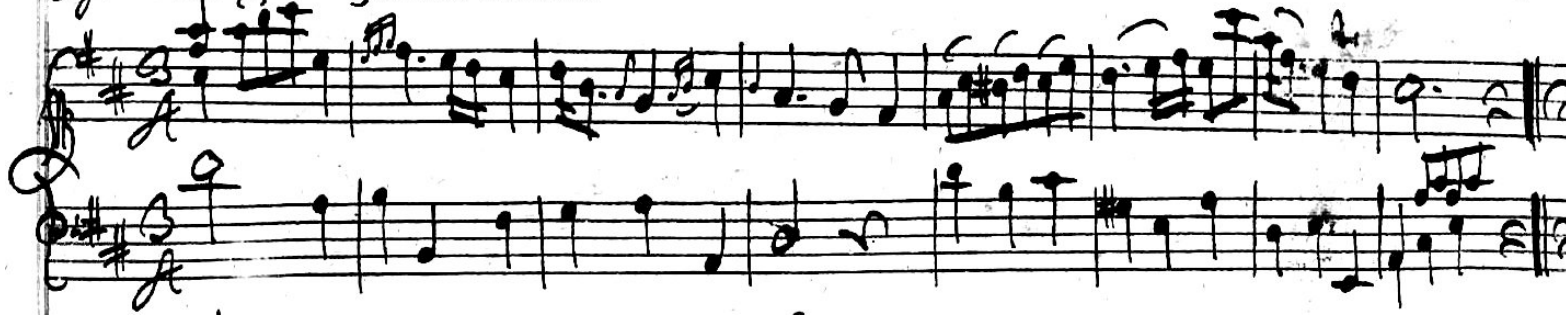
*f*len: 1. galant theme

Handwritten musical score for 'flen: 1. galant theme'. The score is written on two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is a continuous eighth-note run across the first half, followed by a more complex, ornamented passage in the second half. The bass line consists of a steady eighth-note accompaniment.

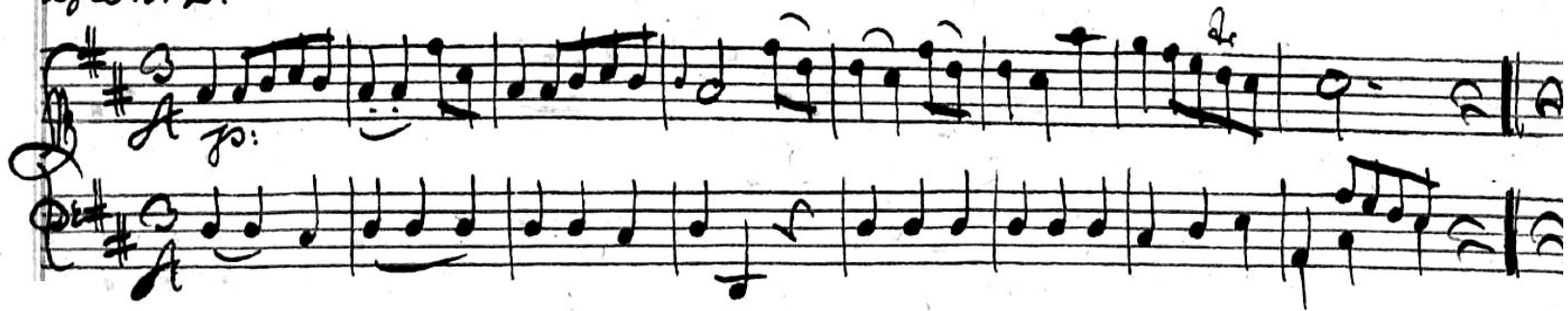
flen: 2. presentation + consequent



flen: 1. galant theme



flen: 2. sentence



flen: 1. galant theme

Handwritten musical score for 'flen: 1. galant theme'. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the treble staff features eighth and sixteenth notes, with some slurs and ties. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

flen: 2. galant theme

Handwritten musical score for 'flen: 2. galant theme'. The music is written on two staves in treble and bass clefs. The key signature has one flat (Bb), and the time signature is 3/4. The melody in the treble staff is characterized by a series of eighth notes and slurs. The bass staff features a steady accompaniment of eighth notes. The piece ends with a double bar line.

flen: 3. galant theme

Handwritten musical score for 'flen: 3. galant theme'. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the treble staff includes eighth notes, slurs, and a repeat sign. The bass staff has a simple accompaniment of eighth notes. The piece concludes with a double bar line.

flen: 2. sentence

Handwritten musical score for a 2-measure sentence. The notation is on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble staff begins with a half note A, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a double bar line.

flen: 1. sentence

Handwritten musical score for a 1-measure sentence. The notation is on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble staff features a half note A, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a double bar line.

flen: 2. sentence

Handwritten musical score for a 2-measure sentence. The notation is on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble staff begins with a half note A, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a double bar line.

*f*len: 1. galant theme

Handwritten musical score for 'flen: 1. galant theme'. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence marked by a double bar line and a repeat sign.

*f*len: 2. galant theme

Handwritten musical score for 'flen: 2. galant theme'. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence marked by a double bar line and a repeat sign.

*f*len: 1. sentence

Handwritten musical score for 'flen: 1. sentence'. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence marked by a double bar line and a repeat sign.

*f*len: 2. sentence

Handwritten musical score for 'flen: 2. sentence'. The score is written on two staves in G major (one sharp) and 3/4 time. The melody in the upper staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a steady eighth-note accompaniment. The piece concludes with a double bar line and a final chord.

*f*len: 1. sentence

Handwritten musical score for 'flen: 1. sentence'. The score is written on two staves in G major (one sharp) and 3/4 time. The melody in the upper staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a steady eighth-note accompaniment. The piece concludes with a double bar line and a final chord.

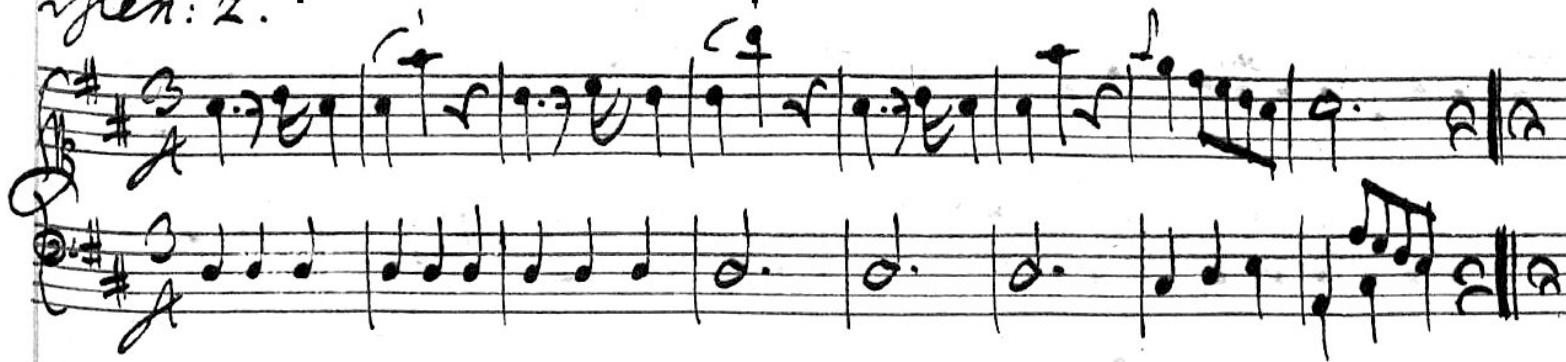
*f*len: 2. presentation + consequent

Handwritten musical score for 'flen: 2. presentation + consequent'. The score is written on two staves in G major (one sharp) and 3/4 time. The melody in the upper staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a steady eighth-note accompaniment. The piece concludes with a double bar line and a final chord.

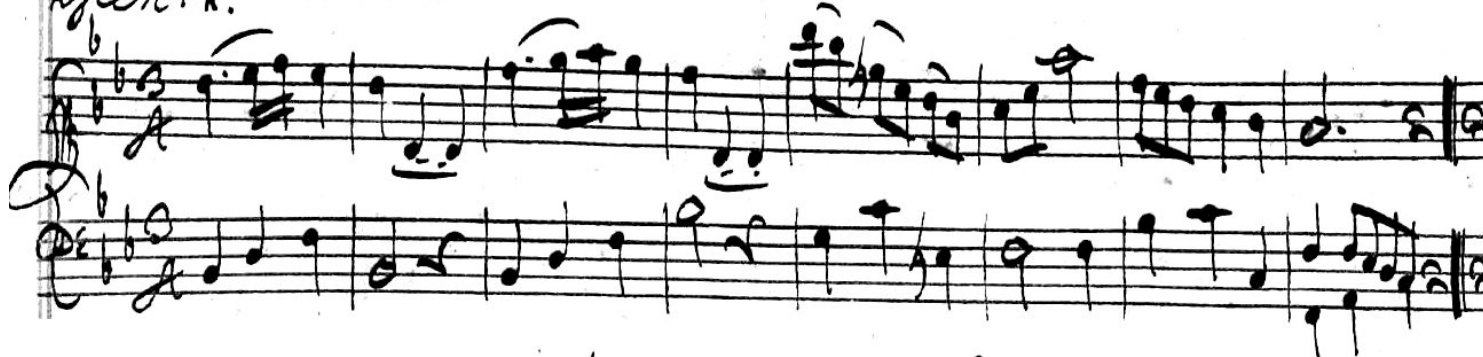
flen: 1. galant theme



flen: 2. presentation + consequent



flen: 1. sentence



Phen: 2. presentation + consequent

Handwritten musical score for Phen: 2. presentation + consequent. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence. The notation is handwritten and includes some annotations above the notes.

Phen: 1. sentence

Handwritten musical score for Phen: 1. sentence. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence. The notation is handwritten and includes some annotations above the notes.

Phen: 2. presentation + consequent

Handwritten musical score for Phen: 2. presentation + consequent. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence. The notation is handwritten and includes some annotations above the notes.

flen: 1. galant theme

Handwritten musical score for 'flen: 1. galant theme'. The music is written on two staves in treble and bass clefs, with a key signature of two sharps (F# and C#). The melody in the treble staff features a series of eighth and sixteenth notes, with some slurs and ties. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

flen: 2. galant theme

Handwritten musical score for 'flen: 2. galant theme'. The music is written on two staves in treble and bass clefs, with a key signature of two sharps (F# and C#). The melody in the treble staff is more complex, featuring many slurs and ties, suggesting a more melodic and possibly more technically demanding piece. The bass staff continues with a simple harmonic accompaniment. The piece concludes with a double bar line.

flen: 1 sentence

Handwritten musical score for 'flen: 1 sentence'. The music is written on two staves in treble and bass clefs, with a key signature of two sharps (F# and C#). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, with some slurs and ties. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

flen: 2. period

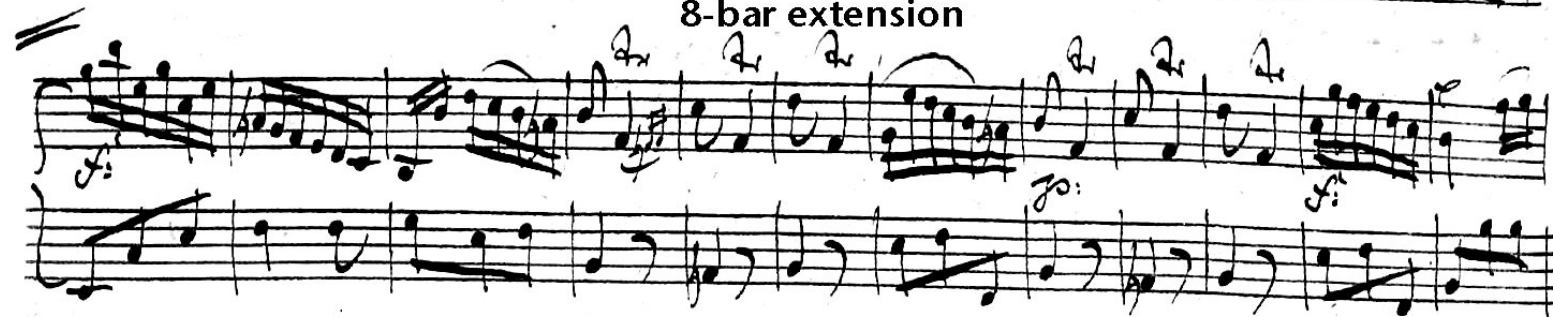
The image shows a handwritten musical score for a two-measure period. The notation is written on two staves, both in G major (one sharp, F#). The top staff begins with a treble clef and a common time signature 'C'. The bottom staff begins with a bass clef and a common time signature 'C'. The key signature is G major, indicated by a single sharp (F#) on both staves. The notation is handwritten and includes various musical symbols such as notes, rests, and beams. The period consists of two measures, each ending with a double bar line. The first measure of the top staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The first measure of the bottom staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The second measure of the top staff contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The second measure of the bottom staff contains a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. The notation is written in a cursive style, with some annotations like 'flen: 2.' and 'period' written above the staves.

Tempo di Menuet. 10-bar sentence



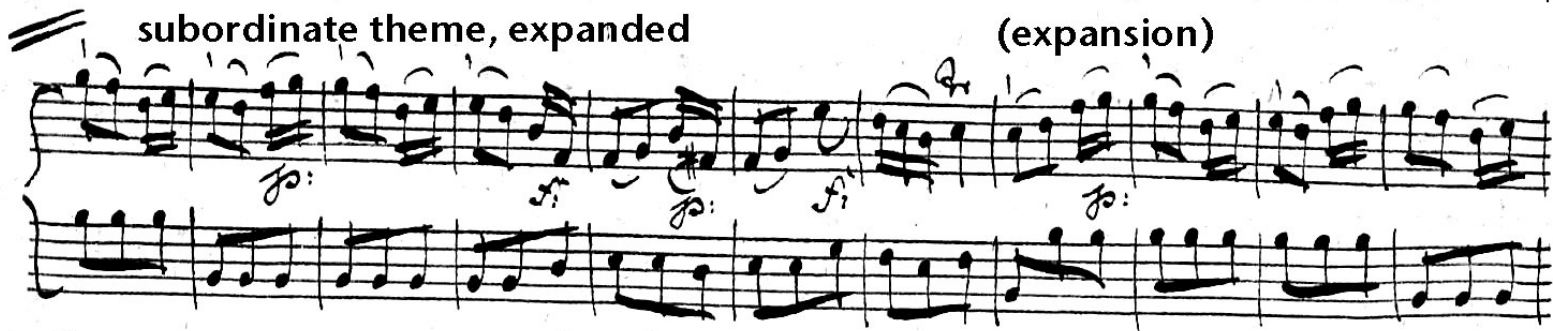
37 bar section

8-bar extension



subordinate theme, expanded

(expansion)



Men. 1. **galant theme**

Handwritten musical score for the first movement, measures 1 through 8. The music is in G major (one sharp) and 3/4 time. The melody in the treble clef is characterized by a series of eighth-note runs and a final half-note cadence. The bass line provides a simple harmonic accompaniment with quarter and half notes.

Men. 2. **presentation + consequent**

Handwritten musical score for the second movement, measures 9 through 16. The music continues in G major and 3/4 time. The melody features a more complex rhythmic pattern with eighth and sixteenth notes, and the bass line has a more active, flowing accompaniment.

Men. 1. **galant theme**

Handwritten musical score for the first movement, measures 17 through 24. This section returns to the 'galant theme' style, featuring a melody with eighth-note runs and a simple bass accompaniment, similar to the first movement.

Men: 2. presentation + consequent

Allegro

Mozart galant theme

Allegro

Men: 1. sentence

Allegro

Allegro. 2. galant theme

Handwritten musical score for a galant theme in 2/4 time, featuring a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple accompaniment of eighth notes. The piece concludes with a double bar line.

Allegretto. 1. galant theme

Handwritten musical score for a galant theme in 3/4 time, featuring a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff includes some sixteenth-note passages, and the bass staff has a steady eighth-note accompaniment. The piece ends with a double bar line.

Allegro. 2. galant theme

Handwritten musical score for a galant theme in 2/4 time, featuring a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is more active, with many eighth and sixteenth notes. The bass staff has a consistent eighth-note accompaniment. The piece concludes with a double bar line.

Andant. 1. galant theme

Andant. 2. galant theme

Andant. 3. galant theme

Minuet. 10-bar galant theme

after: 11 galant theme

Min: 2. galant theme

Müthel, 43 Pieces & 12 Minuets (3 sets)

Given the thorough documentation of the 53 pieces in the immediately preceding section, I have not provided same here. The 43 pieces do include a larger percentage of periods, fewer galant themes, and far fewer 6 + 2 themes: from the table in §1.2, for 8-bar themes in 53 pieces, $n = 56$, including just 3 periods but 31 galant themes; in 43 pieces, $n = 51$ with 11 periods and 24 galant themes.

1751: Armand-Louis Couperin

A cousin of François Couperin and a skilled organist lauded by Charles Burney as one of the two best of the era, Armand-Louis Couperin published mainly harpsichord and small chamber compositions. From the very few available on IMSLP, the *Pièces de Clavecin* (two suites, 1751) and *Sonates en pièces de clavecin avec accompagnement de violon ad libitum*, Op.2 (6 sonatas, 1765) contain named minuets. The mixture of theme types in the solo pieces (the first four below) is not surprising, especially given the small dimensions of the strains, nor is the reliance in the sonatas (the last three examples) on the 16-bar period, which was often (though by no means exclusively) employed by French composers to begin more developed compositions.

galant theme

per

Affectueuxm!

Menuet.

sentence

2^e

Menuet.

The image displays two musical staves from a Minuet by Armand-Louis Couperin, dated 1751. The top staff is labeled 'galant theme' and 'per', and the bottom staff is labeled 'sentence' and '2e'. Both are marked 'Menuet.' and 'Affectueuxm!'. The music is in 3/4 time and features a mix of galant and sentence themes. The top staff begins with a treble clef and a key signature of one sharp (F#), while the bottom staff begins with a bass clef and a key signature of one flat (Bb). The music is characterized by its 16-bar period structure, which was often used by French composers to begin more developed compositions.

Minore. 16-bar period

Fin.

Minuetto. period

1750s: Maximilian III Joseph (1727-1777), Symphonies

In the manner of the time, Maximilian Joseph was a skilled aristocratic amateur who retained his interest in the arts throughout his life. The symphonies, manuscript in the hand of court copyists, are the work of a competent if limited composer. Nevertheless, we see the same variety of theme types as we do in professional composers.

Menuet. galant theme

The image shows a handwritten musical score for a Minuet in G major, K. 541, by Wolfgang Amadeus Mozart. The score is written on five staves. The first staff is for the Violin I part, marked 'Viol. I.' and '3/4'. The second staff is for the Violin II part, marked 'Viol. II.'. The third staff is for the Viola part, marked 'Viola.'. The fourth staff is for the Cello part, marked 'Cello.'. The fifth staff is for the Double Bass part, marked 'Bass.'. The music is in G major (one sharp) and 3/4 time. The tempo is 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pia.' and 'for.'.

Iris. galant theme

pia:

pia:

pia:

Ménuer. 10-bar galant theme

The image shows a handwritten musical score for a 10-bar galant theme. The score is written on five staves. The first staff is for the Corni (Horn) and the second for the Trombe (Trumpets). The third staff is for the Violini (Violins) and the fourth for the Violoncelli (Violoncellos). The fifth staff is for the Contrabbassi (Double Basses). The music is in 3/4 time and features a 10-bar galant theme. The score includes various musical notations such as notes, rests, and dynamic markings like 'pia.' and 'for.'.

Trio galant theme

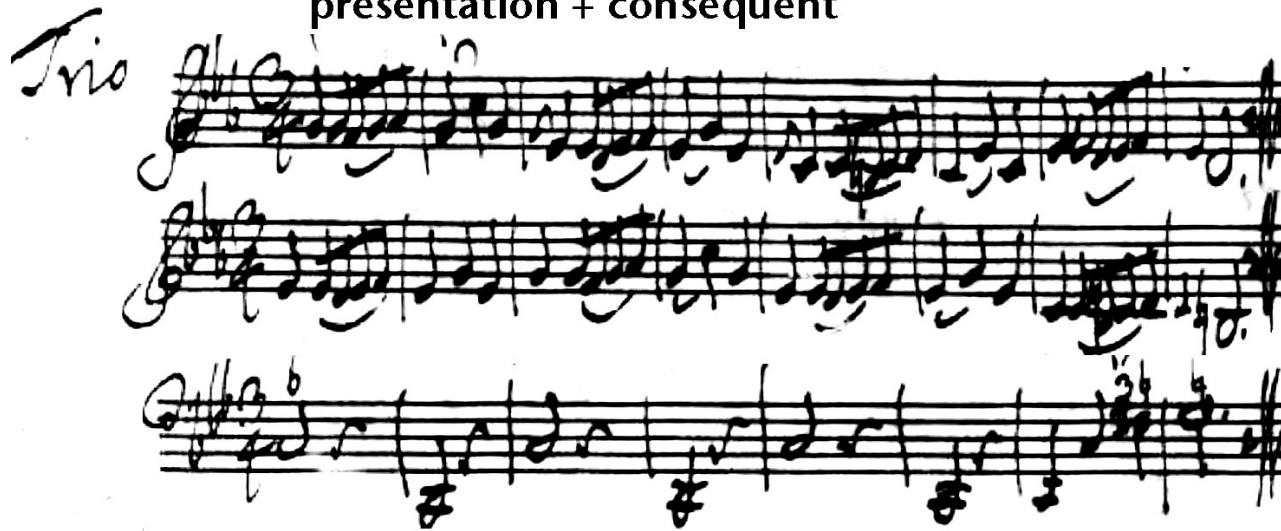


sentence

Allegretto



presentation + consequent



sentence

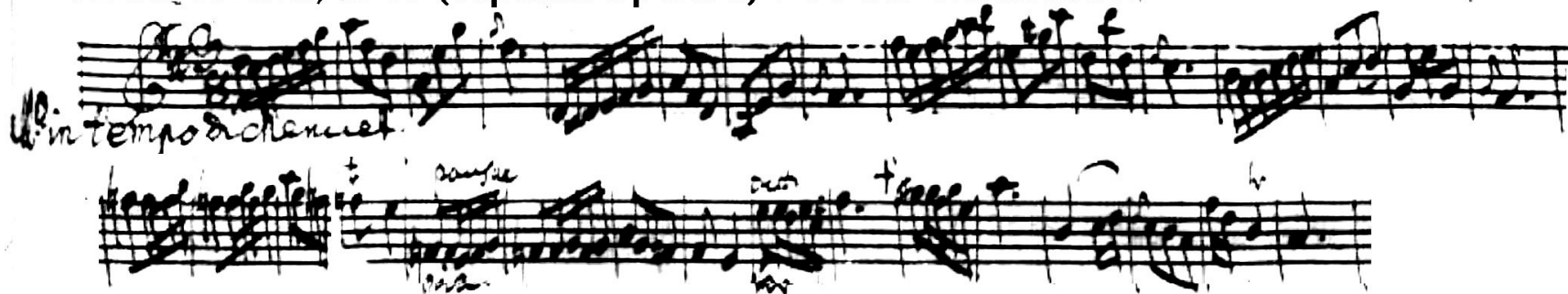
(contrasting phrase)



sentence?



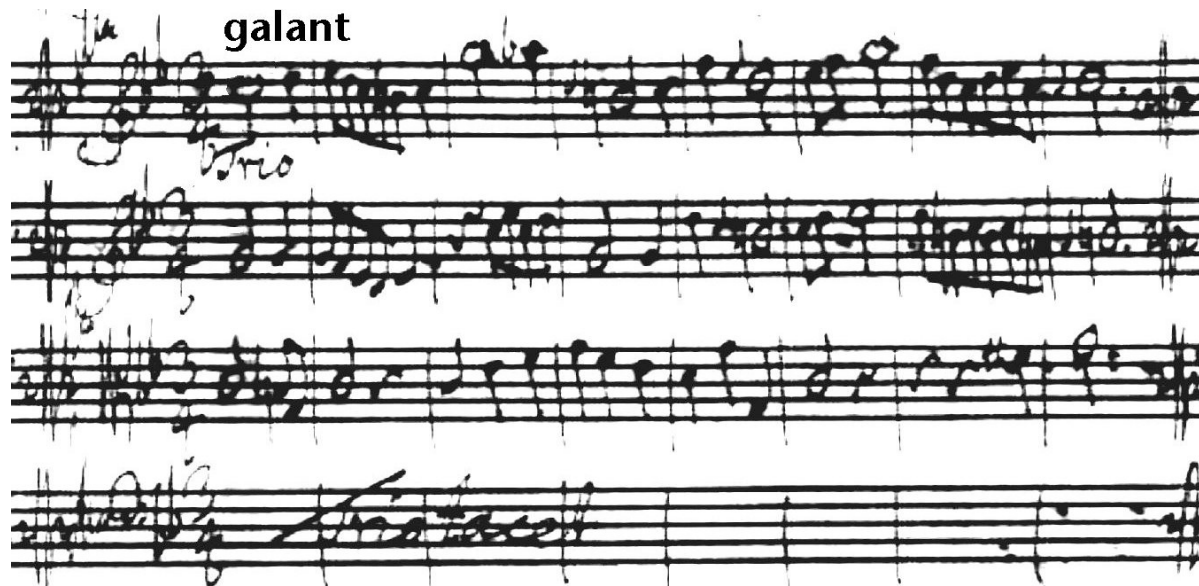
32-bar section, as 16 (expanded period) + 16-bar continuation



period



galant



1758: François Krafft (1733-1800?), *Zwoelf Minuet auf das Clavier, welche, auch mit Accompagnirung einer Violin, Flaute-Traversiere, Oboe &c. &c. nach Belieben koennen gespielet werden.* Augsburg: Johann Jacob Lotters sel. Erben

Krafft was a Belgian professional musician whose family was of German origin. Clearly advertised as *Hausmusik*—music for domestic musicmaking of various sorts, possibly even including informal dancing—his 12 minuets, all of which have trios, rely heavily on the galant theme, include some periods, but differ from the period norm in that there is only one sentence (three if one adds in the 10, 12, 14-bar sentences, but these pale in comparison to the total of 18 periods, galant themes, and their expanded versions).

2 10-bar galant theme

Minuetto I.

12-bar galant theme, as 5 + 7

Trio.

The Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time with a key signature of one sharp (F#). The music begins with a 12-bar galant theme, marked 'piano' (p). The theme is divided into two phrases: a 5-bar phrase followed by a 7-bar phrase. The 5-bar phrase ends with a repeat sign, and the 7-bar phrase ends with a double bar line and repeat dots. The bass line provides a simple harmonic accompaniment.

4 galant theme

Minuetto II.

Minuetto II. consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time with a key signature of one sharp (F#). The music begins with a 12-bar galant theme, marked 'piano' (p). The theme is divided into two phrases: a 5-bar phrase followed by a 7-bar phrase. The 5-bar phrase ends with a repeat sign, and the 7-bar phrase ends with a double bar line and repeat dots. The bass line provides a simple harmonic accompaniment.

galant theme, as 4 + 6

Musical score for a Trio section. The score is in 3/4 time, key of B-flat major. The first system shows the beginning of the piece with a treble and bass staff. The treble staff features a galant theme with trills and triplets. The bass staff provides a simple accompaniment. The second system continues the theme and accompaniment. The third system shows the end of the piece with a repeat sign and a double bar line.

galant theme



Musical score for Minuetto III. The score is in 3/4 time, key of B-flat major. The first system shows the beginning of the piece with a treble and bass staff. The treble staff features a galant theme with trills and triplets. The bass staff provides a simple accompaniment. The second system continues the theme and accompaniment. The third system shows the end of the piece with a repeat sign and a double bar line.

galant theme

Musical score for a Trio, featuring a galant theme. The score is in 3/4 time, B-flat major. The melody is characterized by grace notes and slurs, typical of the galant style. The bass line provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

8 galant theme

Musical score for Minuetto IV, featuring a galant theme. The score is in 3/4 time, B-flat major. The melody includes trills and slurs. Above the staff, there is a decorative flourish and the text "(o)". The piece concludes with a double bar line and repeat dots.

period

Musical score for a Trio, featuring a period. The score is in 3/4 time, B-flat major. The melody is more complex than the previous examples, with many slurs and grace notes. The bass line is also more active. The piece concludes with a double bar line and repeat dots.

10 10-bar galant theme, as 5 + 5



Minuetto. V.

period

Trio.

12 period

Minuetto VI.

The musical score for Minuetto VI is written for piano in 3/4 time, key of B-flat major. It consists of 12 measures. The first measure is a whole note chord (F4, Bb4, D5). The second measure is a half note chord (F4, Bb4, D5). The third measure is a half note chord (F4, Bb4, D5). The fourth measure is a half note chord (F4, Bb4, D5). The fifth measure is a half note chord (F4, Bb4, D5). The sixth measure is a half note chord (F4, Bb4, D5). The seventh measure is a half note chord (F4, Bb4, D5). The eighth measure is a half note chord (F4, Bb4, D5). The ninth measure is a half note chord (F4, Bb4, D5). The tenth measure is a half note chord (F4, Bb4, D5). The eleventh measure is a half note chord (F4, Bb4, D5). The twelfth measure is a whole note chord (F4, Bb4, D5). Above the staff, there is a decorative flourish (a stylized 'S' shape) and a circled 'o' in the middle of the first measure.

galant theme

Trio.

The musical score for the Trio is written for piano in 3/4 time, key of B-flat major. It consists of 12 measures. The first measure is a whole note chord (F4, Bb4, D5). The second measure is a half note chord (F4, Bb4, D5). The third measure is a half note chord (F4, Bb4, D5). The fourth measure is a half note chord (F4, Bb4, D5). The fifth measure is a half note chord (F4, Bb4, D5). The sixth measure is a half note chord (F4, Bb4, D5). The seventh measure is a half note chord (F4, Bb4, D5). The eighth measure is a half note chord (F4, Bb4, D5). The ninth measure is a half note chord (F4, Bb4, D5). The tenth measure is a half note chord (F4, Bb4, D5). The eleventh measure is a half note chord (F4, Bb4, D5). The twelfth measure is a whole note chord (F4, Bb4, D5). Above the staff, there is a decorative flourish (a stylized 'S' shape) and a circled 'o' in the middle of the first measure.

galant theme with interpolation and expansion

14 antecedent (interpolation = repeat bars 1-4)

Minuetto VII. pia. for.

continuation expansion (or extension?) tr.

10-bar period, as 5 + 5

Trio.

15 14-bar galant theme, as 6 + 8

✻ (o) ✻

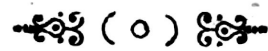
Minuetto VIII.

tr. pia. for.

sentence

Trio.

18 galant theme



Minuetto IX.

14-bar period, with a period as 8-bar antecedent

Trio.

20 10-bar sentence, as 5 + 5



Minuetto X.



presentation + consequent



22 10-bar galant theme, as 4 + 6

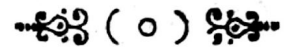


Minuetto XI.

10-bar presentation + consequent

Trio.

24 10-bar sentence, as 5 + 5



Minuetto XII.

period

Trio.

F I N I S.

c. 1759: Johann Stamitz (1717-57), 6 violin sonatas (Sei Sonate da Camera a Violino Solo col Bass)

galant theme

Minuetto



sentence

Altro



sentence?

Minuetto



14-bar sentence as 8 + 6

Trio

This musical score is for a Trio in 3/4 time, consisting of 14 bars divided into two phrases of 8 and 6 bars. The key signature has one flat (B-flat). The melody in the treble clef features eighth and sixteenth notes, with some triplet markings. The bass line in the bass clef provides harmonic support with chords and single notes, including some triplet markings. The piece concludes with a repeat sign and a trill on the final note.

10-bar galant theme

Minuetto

This musical score is for a Minuetto in 3/4 time, consisting of 10 bars. The key signature has one flat (B-flat). The melody in the treble clef is characterized by eighth-note patterns and triplet markings. The bass line in the bass clef features chords and single notes, with some triplet markings. The piece concludes with a repeat sign and a trill on the final note.

galant theme

Altro

This musical score is for an Altro in 3/4 time, consisting of 10 bars. The key signature has one flat (B-flat). The melody in the treble clef features eighth-note patterns and triplet markings. The bass line in the bass clef includes chords and single notes, with some triplet markings and a 'x8' marking. The piece concludes with a repeat sign and a trill on the final note.

14-bar galant, as 4 + 6 + 4

Minuetto

(coda)

10-bar sentence

Altro

(coda)

10-bar sentence, as 4 + 6

Minuetto

The Minuetto is in 3/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a 4-bar phrase followed by a 6-bar phrase. The bass line consists of a 4-bar phrase followed by a 6-bar phrase. The piece ends with a repeat sign.

galant theme

Minore

The Minore is in 3/4 time, key of D minor. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a 4-bar phrase followed by a 6-bar phrase. The bass line consists of a 4-bar phrase followed by a 6-bar phrase. The piece ends with a repeat sign.

sentence

Altro

The Altro is in 3/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a 4-bar phrase followed by a 6-bar phrase. The bass line consists of a 4-bar phrase followed by a 6-bar phrase. The piece ends with a repeat sign.

51 bar section; main theme (12-bar sentence, as 4 + 8), 2 subordinate themes, both expanded, coda



c. 1760: Michael Dobney (c. 1748-1823), Twelve Minuets and Twelve Dances for a Violin, Hautboy and Harpsichord. London: C. and S. Thompson.

A collection very similar in function to Krafft's. The minuets have no trios, and they are unique in their dogged adherence to the galant theme in the first strain.



2

Minuet galant

3

3

Minuet 12-bar galant, as 4 + 4 + 4

4

4

Minuet galant

5

5

Minuet galant

6

6

Minuet galant

4

7

7

Minuet galant

8

8

Minuet galant 5

9

3/4

$\flat 5$ 6 4 3 6 6

Minuet galant

10

3/4

6 6 4 3

Minuet galant

6

II

3/4

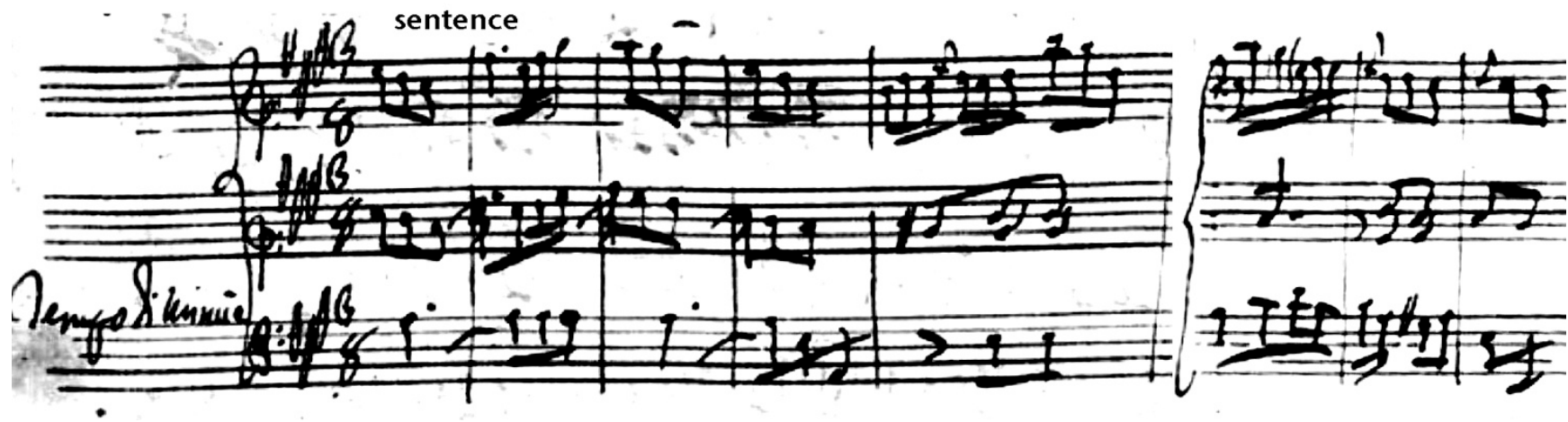
4 2 6 6 4



1760-1770: Luigi Boccherini (1743-1805). Chamber works

This is a small sample of the menuets in the early chamber music. The choice of trios and quartets was arbitrary, meant only to help limit the number of examples overall. In any case, the results of this sampling fit the overall pattern, with the exception that Boccherini is more inclined to use sentences (on both 8-bar and longer forms) than are most of his contemporaries. Whether this represents a conservative preference or a forward-looking vision, the reader may decide.

G.79 op. 1/3 1760 Trio in A major



G.82 op. 1/6 1760 Trio in C major

galant theme

Tempo di Minuetto

G.83 op. 4/1 1766 Trio in Eb major

period *Tempo di Minuetto*

P. F. O P. F. O P.

galant theme

p *p*

G.85 op. 4/3 1766 Trio in E major

Minuetto 16-bar period

Pianissimo

sentence

G.86 op. 4/4 1766 Trio in F minor

Minuetto galant

P *Rin* *P* *p mo*

sentence

G.87 op. 4/5 1766 Trio in D major

16-bar galant theme, expanded to 17; as 5 + 4 + 4 + 4

Tempo di Minuetto

Violon I

Violon II

Basse

p

dolce

dolce

f

cresc.

f

8

p

G.88 op. 4/6 I766 Trio in F major

galant theme

Tempo di Minuetto.
Gatto voce.
 sentence
Cres.

G.89 op. 6/1 1769 Trio in Bb major

16-bar period
Tempo di Minuè.

Dol. *R.P. R.P. R.P.* *R.P. R.P. R.* *Dol.*

sentence

Dol.

G.91 op. 6/3 1769 Trio in A major

dolce. **galant theme**

Minuetto amoroso.

Trio. period

P *h*

G.92 op. 6/4 1769 Trio in F major

period

Tempo di minuetto.

presentation + consequent

Trio. P (vln 2 in imitation throughout)

G.93 op. 6/5 1769 Trio in G minor

Tempo di Minuetto 16-bar period

Tempo di Minuetto

G.167, Op.8/3 1769 Quartet in Eb major

16-bar sentence

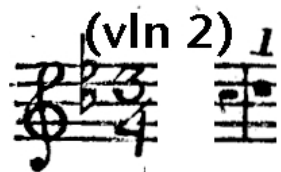
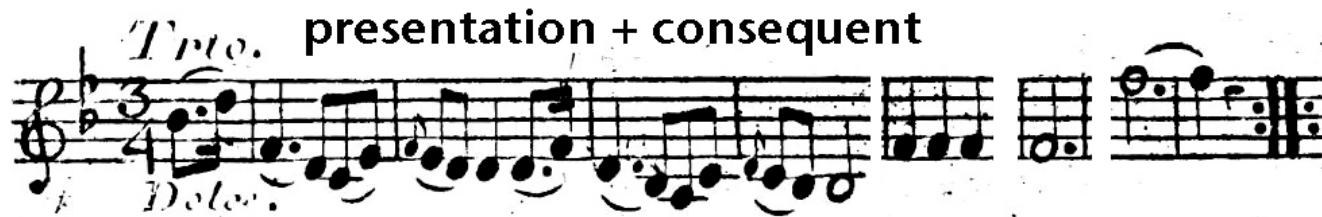
Tempo di Minuetto.

(vln 2)

F. *P.*



G.169, Op.8/5 1769 Quartet in F major



G.I7I, Op.9/I 1770 Quartet No.13, in C minor

12-bar sentence

Minuetto.



(vln 2)

Minuetto.



sentence

Trio.



G.173, Op.9/3 1770 Quartet No.15, in F major

Tempo di Minuetto. sentence, expanded to 13 bars

pmo
Con Grazia.

po.F.P. *po.F.P.* *po.F.P.*

Trio. galant theme

Sul ponticello. *Dol.*

G.174, Op.9/4 1770 Quartet No.16, in Eb major

Minuetto. sentence

Affettuoso.

sentence

(vln 2) *p.*

pmo

G.176, Op.9/6 1770 Quartet No.18, in Eb major

Minuetto. **galant theme** *Violino Primo.*



sentence

Trio.



1762-1769: Franz Joseph Haydn (1732-1809), various instrumental works.

As with Boccherini, this is a small sampling from the large inventory of early instrumental works. The three genres are the symphony, the keyboard sonata/divertimento, and the baryton trio. The last may seem an odd choice, but the number of these trios among the early compositions is large, and they fit nicely into the now familiar category of the aristocratic amateur. Nor are there any surprises about the theme types: for 8-bar themes, $n = 24$, where 6 are periods, 5 are sentences, and 9 are galant themes. The only minor surprise is that the presentation + consequent theme has as many as 4 items.

From Symphony no. 9 (1762):

III. Menuet **period**
Allegretto

Oboes



Trio period

Ob.



The musical notation for the Oboe (Ob.) part consists of a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The phrase concludes with a double bar line and repeat dots.

From Symphony no. 3 (1762):

Menuet 10-bar sentence



The musical notation for the Minuet is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system starts with a forte (f) dynamic marking. The melody in the treble staff features several trills (tr) and is accompanied by a bass line. The second system continues the piece, ending with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

Trio sentence

Musical score for a Trio sentence in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system has five measures, and the second system has three measures, ending with a double bar line. The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some triplets. The left hand provides harmonic support with chords and occasional eighth notes. The key signature has two sharps (F# and C#).

From Symphony no. 14 (1764):

III. Menuetto, Allegretto sentence

Musical score for a Minuet in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system has five measures, and the second system has five measures, ending with a double bar line. The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some triplets. The left hand provides harmonic support with chords and occasional eighth notes. The key signature has two sharps (F# and C#).

Trio period

p

3

From keyboard sonata, Hob. XVI-3 (1765):

Menuetto. *galant*

tr

3

3

tr

Trio. 10-bar presentation + consequent

The musical score for the Trio section is in 3/4 time and B-flat major. It consists of two systems. The first system, labeled '10-bar presentation + consequent', begins with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The second system continues the melody, marked mezzo-forte (*mf*), and concludes with a trill (*tr*) in the right hand.

From keyboard sonata, Hob. XVI-4 (1765):

Menuetto. period

The musical score for the Menuetto section is in 3/4 time and D major. It consists of two systems. The first system, labeled 'Menuetto. period', begins with a forte (*f*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The second system continues the melody, marked mezzo-forte (*mf*), and concludes with a trill (*tr*) in the right hand.

Trio. galant

The musical score for the Trio section is in 3/4 time and D major. It consists of two systems. The first system, labeled 'Trio. galant', begins with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The second system continues the melody, marked mezzo-forte (*mf*), and concludes with a trill (*tr*) in the right hand.

From keyboard sonata, Hob. XVI-7 (1765):

Menuet. galant



Trio. sentence



From keyboard sonata, Hob. XVI-8 (1766):

Menuet. galant



From keyboard sonata, Hob. XVI-9 (1766):

Menuet. 10-bar period, as 4 + 6

Trio. galant

From keyboard sonata, Hob. XVI-10 (1766):

Menuet. galant

Trio. presentation + consequent



A musical score for a Trio in 3/4 time, featuring a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into two sections: a 'presentation' and a 'consequent'. The presentation section starts with a piano (p) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The consequent section follows, marked with a trill (tr) in the right hand. The piece concludes with a double bar line.

From baryton trios (1767):

Allegretto galant



A musical score for an Allegretto galant in 3/4 time, featuring a piano accompaniment. The key signature has one sharp (F-sharp). The score is divided into two sections: a 'presentation' and a 'consequent'. The presentation section starts with a melodic line in the right hand and a supporting bass line in the left hand. The consequent section follows, marked with a trill (tr) in the right hand. The piece concludes with a double bar line.

Trio presentation + consequent

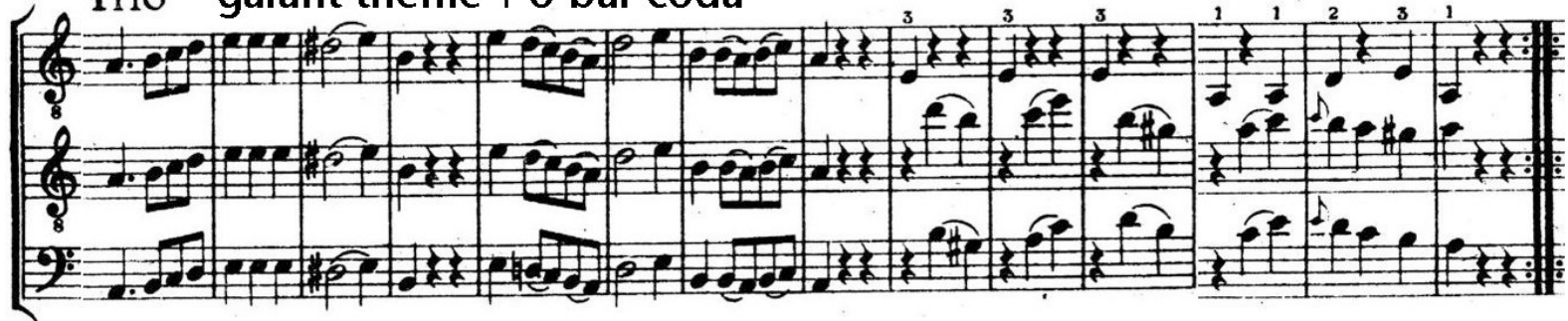


A musical score for a Trio in 3/4 time, featuring a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into two sections: a 'presentation' and a 'consequent'. The presentation section starts with a melodic line in the right hand and a supporting bass line in the left hand. The consequent section follows, marked with a trill (tr) in the right hand. The piece concludes with a double bar line.

galant



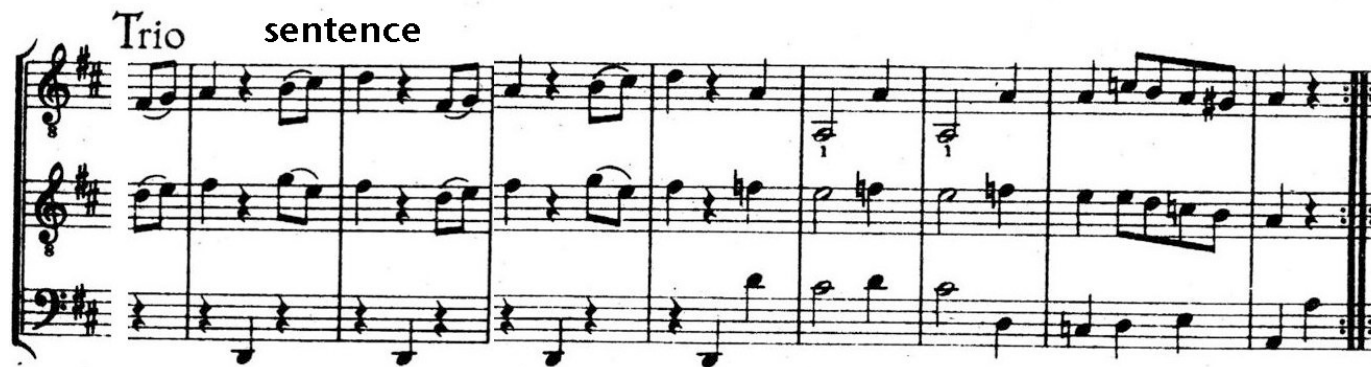
Trio galant theme + 6-bar coda



Allegretto 10-bar sentence



Trio sentence



A musical score for a Trio sentence in 3/4 time, key of D major. It consists of three staves: two treble staves and one bass staff. The first two staves are marked with an '8' in a circle. The music features a series of eighth and sixteenth notes, with some rests. The third staff provides a bass line with eighth notes and rests. The piece ends with a double bar line.

MENUETTO period



A musical score for a MENUETTO period in 3/4 time, key of D major. It consists of three staves: two treble staves and one bass staff. The first two staves are marked with an '8' in a circle. The music features a series of eighth and sixteenth notes, with some rests. The third staff provides a bass line with eighth notes and rests. The piece ends with a double bar line.

Trio galant



A musical score for a Trio galant in 3/4 time, key of D major. It consists of three staves: two treble staves and one bass staff. The first two staves are marked with an '8' in a circle. The music features a series of eighth and sixteenth notes, with some rests. The third staff provides a bass line with eighth notes and rests. The piece ends with a double bar line.

MENUETTO 10-bar galant, as 4 + 6

A musical score for a Minuet in 3/4 time, key of D major. It consists of 10 measures, divided into a 4-measure first phrase and a 6-measure second phrase. The score is written for piano with three staves: treble, alto, and bass. The first phrase features a lively melody in the treble with eighth-note patterns, while the bass provides a simple accompaniment. The second phrase continues the melody and introduces some harmonic variation in the bass line.

Trio presentation + consequent

A musical score for a Trio in 3/4 time, key of B-flat major. It shows the presentation and consequent of a musical phrase. The presentation is 8 measures long, and the consequent is 4 measures long. The score is written for piano with three staves: treble, alto, and bass. The melody in the treble is characterized by wide intervals and a slow, graceful movement. The bass line provides a steady accompaniment with eighth notes.

Allegretto period

A musical score for an Allegretto in 3/4 time, key of D major. It consists of a single 8-measure period. The score is written for piano with three staves: treble, alto, and bass. The melody in the treble is more active than in the previous pieces, featuring sixteenth-note patterns. The bass line provides a simple accompaniment with eighth notes.

Trio sentence



1763: Jean Baur (1713-1779), *Premier Recueil d'airs, ariettes, menuets et gavottes*. Paris: [L'Auteur], aux adresses ordinaires

presentation + consequent

I

Menuet



sentence



period

A musical score for a period in 3/4 time. The treble staff contains a series of eighth-note chords and single notes, ending with a double bar line and repeat signs. The bass staff begins with a 3-measure rest, indicated by a '3' and a bracket, followed by a melodic line of eighth notes, also ending with a double bar line and repeat signs.

Menuet de Strasbourg galant theme

A musical score for the galant theme of the 'Menuet de Strasbourg' in 3/4 time. The treble staff features a melodic line with eighth-note patterns and some slurs, ending with a double bar line and repeat signs. The bass staff provides a harmonic accompaniment with eighth notes and rests, also ending with a double bar line and repeat signs.

16-bar period
I^{er}
Menuet

A musical score for a 16-bar period, labeled 'I^{er}' and 'Menuet', in 3/4 time. The treble staff contains a melodic line with eighth notes and some slurs, ending with a double bar line and repeat signs. The bass staff provides a harmonic accompaniment with eighth notes and rests, also ending with a double bar line and repeat signs.

A continuation of the musical score for the 16-bar period in 3/4 time. The treble staff continues the melodic line with eighth notes and slurs, ending with a double bar line and repeat signs. The bass staff continues the harmonic accompaniment with eighth notes and rests, also ending with a double bar line and repeat signs.

period

Two staves of music in 3/4 time, key of B-flat major. The first staff has a '2' below the first measure. The music consists of eighth and sixteenth notes, with triplets in measures 7 and 8. The piece ends with a double bar line and repeat dots.

galant theme

Two staves of music in 3/4 time, key of B-flat major. The first staff has a '3' below the first measure. The music features a more melodic line with some grace notes and triplets, over a simpler bass line. It ends with a double bar line and repeat dots.

16-bar period

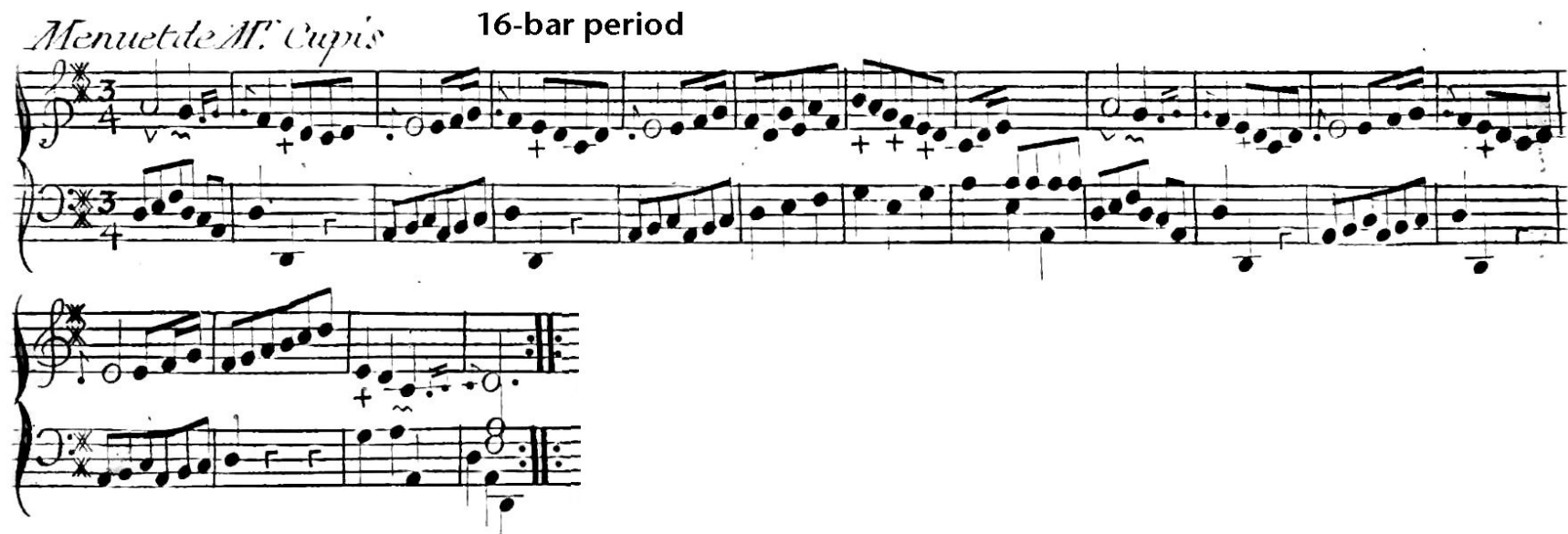
Menuet d'Exaudet

Two staves of music in 3/4 time, key of B-flat major. The first staff has a '3' below the first measure. The music is a 16-bar period, with the first 8 bars being a repeat of the galant theme. The second 8 bars are a new melody. The piece ends with a double bar line and repeat dots. The word 'Fin.' is written at the end of the second staff.

Menuet de handel 12-bar galant theme, as 4 + 8



Menuet de M. Cupis 16-bar period



16-bar period

Musical score for a 16-bar period, labeled "Menuet". The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems. The first system contains the first 12 bars, and the second system contains the final 4 bars. The music features a melodic line in the right hand and a supporting bass line in the left hand. The first system ends with a repeat sign, and the second system concludes with a double bar line.

12-bar period, as 4 + 4 + 4

Musical score for a 12-bar period, labeled "menuet". The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems. The first system contains the first 8 bars, and the second system contains the final 4 bars. The music features a melodic line in the right hand and a supporting bass line in the left hand. The first system ends with a repeat sign, and the second system concludes with a double bar line.

sentence

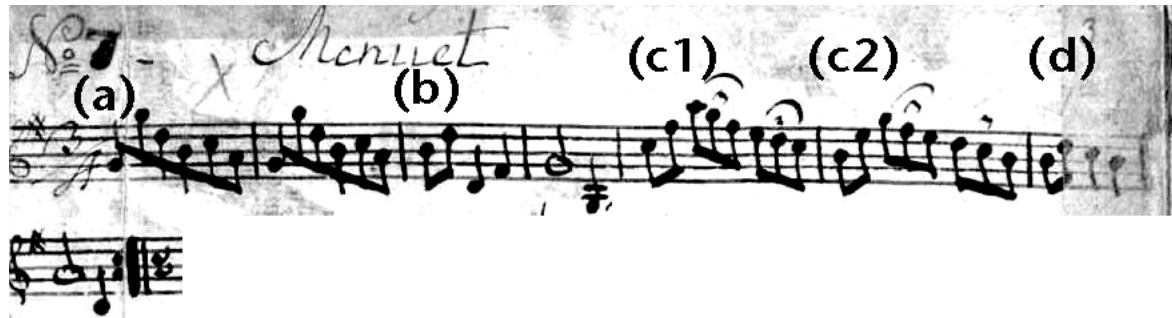
Musical score for a sentence. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems. The first system contains the first 8 bars, and the second system contains the final 4 bars. The music features a melodic line in the right hand and a supporting bass line in the left hand. The first system ends with a repeat sign, and the second system concludes with a double bar line.

1763-1782: Brødrene Bast's Violinbog. From Det Kongelige Bibliotek [Royal Library] Copenhagen.

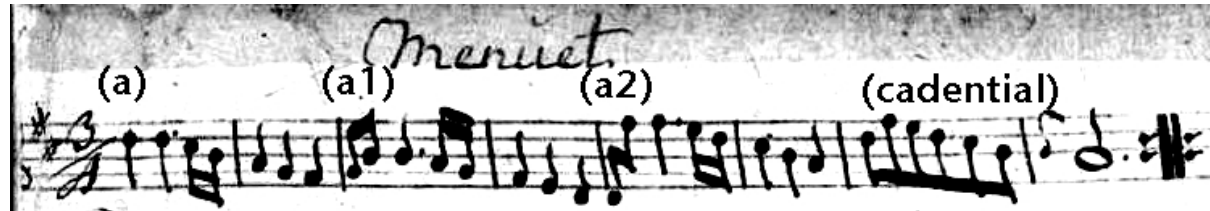
The brothers Bast were Danish theology students who had an interest in music (both were violinists) and supported themselves by playing music for dances and house parties (Spillemandslaug, nd). Christian Frederik and Povel Danchel Bast did eventually complete their studies and continued their careers as Lutheran ministers. Their manuscript collection of dances is large (for menuets, $n > 200$) and shows signs of having been compiled over a period of several years, starting in their youth (in the manner of a private or student's notebook or journal, a number of pages have exercises in penmanship). For Danish historically minded folk musicians, the Violinbog seems to have acquired something of the status that Playford's *English Dancing Master* has for the British.

For this section, I have pulled out six pieces to give an idea of the character and range of the collection. (According to Spillemandslaug, a modern edition of the book has been published, but no details were provided in his blog post.)

The first example at the right is a “classic” antecedent + continuation theme: two distinct ideas, (a) & (b), followed by a developmental continuation, with fragmentation (c1) & (c2) and a cadential figure.



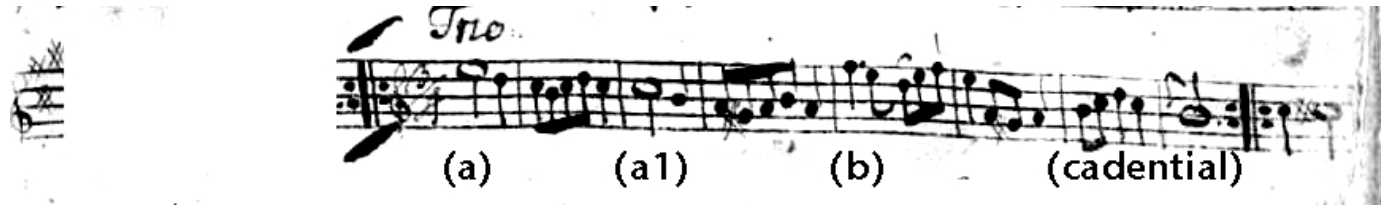
The second example is the 6 + 2 theme, or presentation + consequent where the basic idea (a) is varied slightly in two further statements (a1) & (a2), then a cadence figure follows.



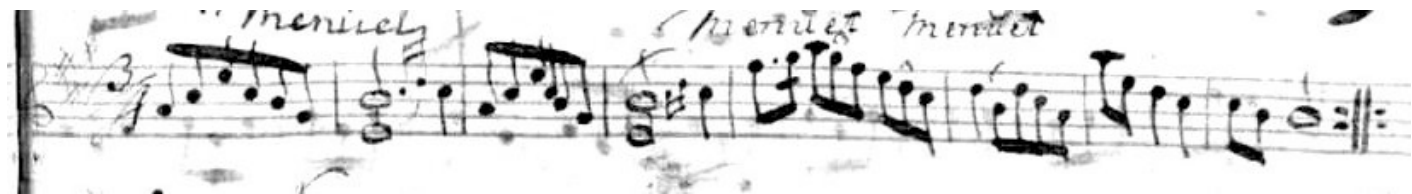
The third example is a period with transposed consequent.



The fourth example is a plainly presented sentence, but with a contrasting continuation: at (b) a complete idea, not fragmentation.⁸



The fifth example is the same design. Note the handwriting practice (or doodling) in the repeated “Menuet.”



The final example is by no means common in the Violinbog but is an especially clear instance of a theme that crosses category boundaries—and for which I do not have a distinct label. When the second and third idea are the same, as here, or where the third is obviously a variant of the second, do we call the theme a period—



because an idea from the antecedent is repeated—or do we call it a galant theme—because the repetition of the second idea minimally “develops” the material of the antecedent phrase? It will probably come as no surprise that Mozart is fond of this particular “mirroring” device.

⁸ One might call (b) a slight rhythmic variant of (a), but that would make the strain a 6 + 2 theme, a “radical” sentence like the second example in this section. I hear (b) as more different than similar, however.

Though I may have revealed myself to be a modest “lumper” by reducing Caplin’s 6 theme types to 4 and eliminating subtypes, I have also done some (equally modest) “splitting” by including the presentation + consequent “hybrid” and by recognizing a difference between contrasting and developmental continuations (though I have not carried over that distinction to the type or category level). In Part I (p. 3), I mentioned an “ABBC” theme type (with a rare ABBA variant), to which the trio theme above corresponds. Although tempted to create a new category—mainly because Mozart uses this design—I decided against it. Quoting again from Part I: “The ‘ABBC’ themes are placed under the galant theme [even though] the continuation phrases tend to be only very weakly developmental because the complete contrasting idea is repeated, not fragmented.”

Caplin

1. Period
 subtype: period with modulating consequent
2. Sentence
3. hybrid 1 (antecedent + continuation)
 subtype: continuation-->cadential
4. hybrid 2 (antecedent + cadential)
5. hybrid 3 (compound basic idea + continuation)
 subtype: continuation-->cadential
6. hybrid 4 (compound basic idea + consequent)
-
-

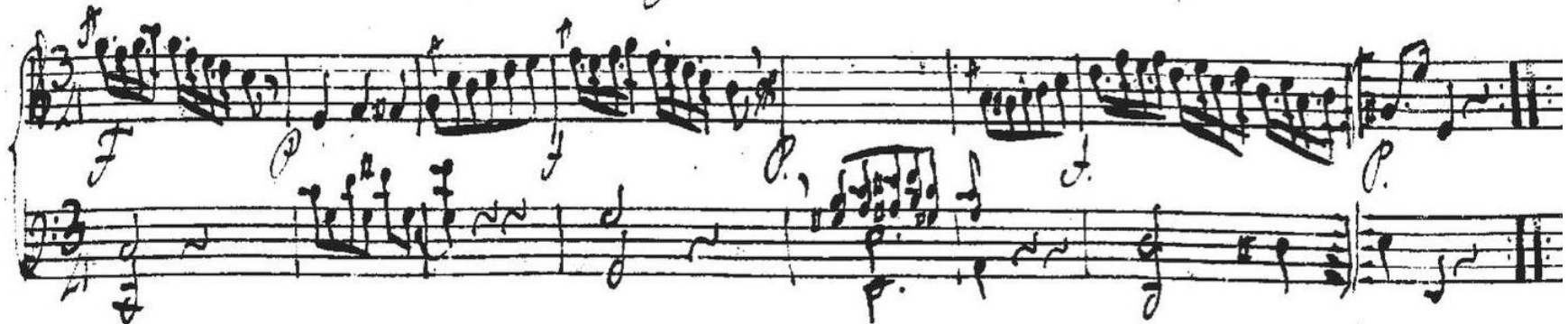
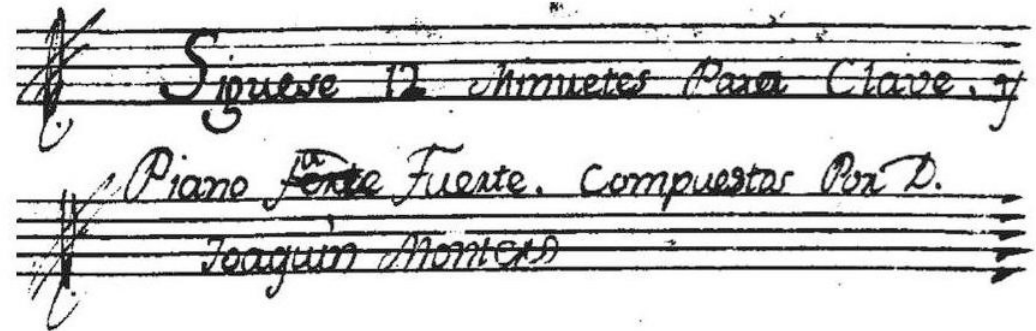
Neumeyer

- Period
--
Sentence
Galant
--
(under “galant”)
(under “galant”)
(under “galant”)
(under “galant”)
ABBC or ABBA (under “galant”)
Presentation + consequent (“6 + 2”)

1764: Joaquin Montero (c. 1740-c. 1815), 10 Minuets. From National Library of Spain, Madrid (E-Mn): M/2810.

Montero was a professional musician and church organist who spent most (or all?) of his life in Seville. ([Link to a brief bio.](#))

sentence, as 3 + 3 + 2



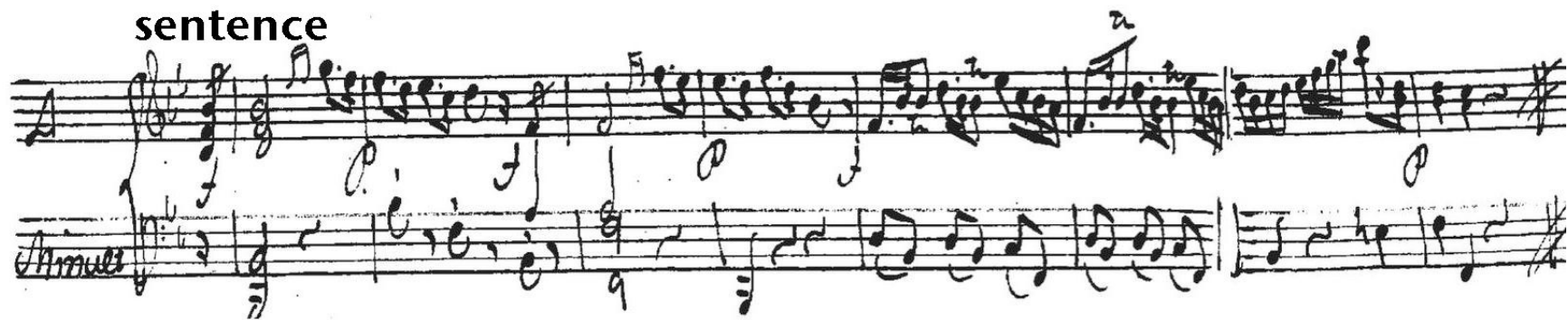
sentence



sentence



sentence



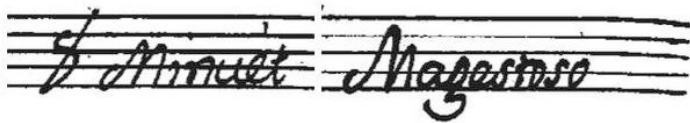
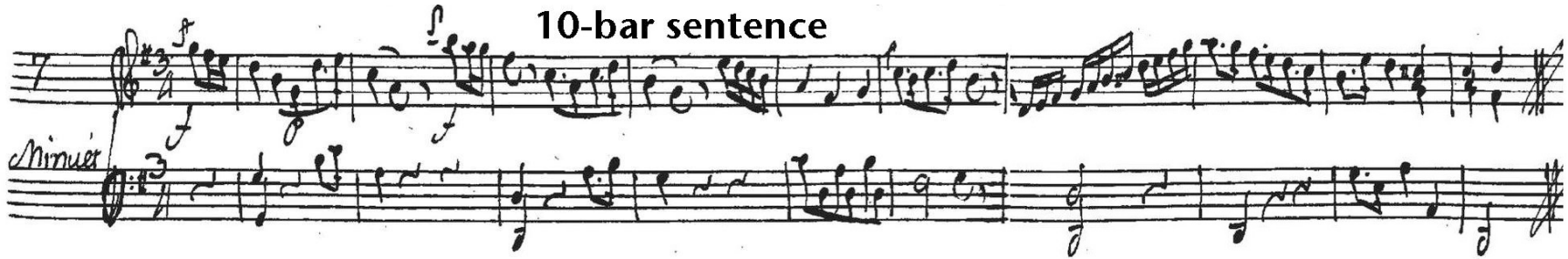
10-bar galant theme



period



10-bar sentence



14-bar sentence, as 4 + 4 + 6





sentence

sentence

1770: Carl Philip Emmanuel Bach (1714-1788), *Musikalisches Vielerley*. Hamburg: Michael Christian Bock.

Musikalisches Vielerley. Drittes Stück.

Menuet zum Tanz.
Vom Herrn Concertmeister J. C. F. Bach, in Bückeburg.

sentence

sentence

Trio.

p

46

Musikalisches Würfelspiel, 3. und 4. Satz.

16-bar period

Tempo di Minuetto.

The image displays a musical score for a 16-bar period, identified as 'Tempo di Minuetto'. The score is written for two systems, each containing three staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system ends with a double bar line, and the second system also ends with a double bar line. The overall style is characteristic of 18th-century musical notation.

Musikalisches Wierley. Zwölftes Stück.

47

sentence



48

Musikalisches Wierley. Zwölftes Stück.

galant theme

Zwo abwechselnde Menuetten vom Herrn Capellmeister Bach, in Hamburg.

Erste Menuet siehe Seite 20.



** source menuet (p.20)

period

Menuet.

Vom Herrn Capellmeister C. P. E. Bach, in Hamburg.



Zweyte Menuet. sentence



72

Musikalisches Vierterley. Achtzehntes Stück.

galant theme

Zwo abwechselnde Menuetten vom Herrn Capellmeister Bach, in Hamburg.

Erste Menuet.



Zweyte Menuet. galant theme



112

Musikalisches Vielerley. Acht und zwanzigstes Stück.

10-bar sentence, as 4 + 6

Zwei abwechselnde Menuetten vom Herrn Capellmeister Bach, in Hamburg.

Erste Menuet

The first system of the minuet consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

galant theme

Zweyte Menuet

The second system of the minuet consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. The third system continues the melody and accompaniment, ending with a double bar line.

Musikalisches Vielerley. Neun- und zwanzigstes Stück.

115

presentation + consequent

M E N U E T, vom Herrn J. C. F. Bach, Concertmeister in Bückeburg.



period

Trio.



Musikalisches Vielerley. Ein und dreyßigstes Stück.

123

16-bar period
Tempo di Minuetto.

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system contains 8 bars, and the second system contains 8 bars. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (p, f). Fingerings are indicated by numbers 6, 7, and 8. The piece is a 16-bar period in 3/8 time, marked 'Tempo di Minuetto'.

Musikalisches Welterben: Acht und vierzigstes Stück.

191 192

16-bar period

Tempo di Minuetto.



coda at 12 bars



198

Musikalisches Vielerley... Fünfzigstes Stück.

galant theme

Zwo abwechselnde Menuetten zum Tanz.

von Herrn Concertmeister J. C. F. Bach in Bückeburg.

Menuet 1.



period

Menuet 2.



204

Musikalisches Wäckerley. Ein und fünfzigstes Stück.

galant theme

Zwo abwechselnde Menuetten, vom Herrn Cramer, Cammer-Musico in Gotha.

Erste Menuet.



sentence

Zweyte Menuet.



1770: Friedrich Schwindl (1737-1786), XXIV Menuettos for Two Violins and a Bass. London: A. Hummell.

VIOLI NO PRIMO

Menuetto 1 galant

Menuetto 2 galant

Menuetto 3 sentence

Menuetto 4 period

Menuetto 5 galant

Menuetto 6 galant

VIOLINO PRIMO

galant

Menuetto



period

Menuetto



sentence

Menuetto



galant

Menuetto



period

Menuetto



galant

Menuetto



VOLINO PRIMO

galant



galant



sentence



galant



galant



galant



VIOLINO PRIMO

galant

Menuetto 19



galant

Menuetto 20



galant

Menuetto 21



galant

Menuetto 22



galant

Menuetto 23



sentence

Menuetto 24



1770/1775: Maddalena Laura Sirmen (1745-1818), (1) *Six trios a deux violins et violoncello obligé*. London: Welcker/ Paris: Sieber. (2) 6 Duets. Paris: Venier.

Maddalena Laura Sirmen (née Lombardini) was a pupil of Tartini, collaborator with her spouse Ludovico Sirmen, and the most renowned female professional violinist of the later eighteenth century. Not surprisingly, then, the few compositions readily available to me were obviously meant as published examples of her personal performance and compositional style. As such, the menuet movements are more fully developed forms, not 8 + 8 binaries.

Sirmen's opus 1 is a set of 6 trios. The first begins with a sonata allegro; an *Allegretto* follows that alternates a contredanse-gigue and a menuet. Odd though this may sound now, a finale consisting of a mixture of dances was in fact a modestly fashionable design in the early 1770s, when this set of trios was probably published. Mozart used it for his fourth violin concerto (D major, K. 218), where a 2/4 contredanse and a contredanse-gigue alternate, except in one couplet, which quotes at length one of the composer's gavottes! In the A-major concerto, K. 219, the finale is a menuet whose lengthy central section is a 2/4 contredanse *alla turca*.

Sirmen makes the topical associations of the alternating sections in Op1n1, second movement, very clear. The opening contredanse-gigue is one of the two ubiquitous types for a sonata cycle finale in the 1770s (the other is the 2/4 contredanse),⁹ as is the clearly marked period form of its theme -- see A, first strain, in the example below. The *Allegretto* label is less likely for a gigue than an *Allegro* or even *Allegro assai*, but Sirmen uses the label to signal that this is a pastoral gigue, a *grazioso*, not a race to the finish. Thus, differently than in Mozart's two concertos, the emphasis is on similarity rather than contrast: *Allegretto* is the most common tempo designation for menuet movements (when they are marked at all). The design is a seven-part rondo, or ABACABA. I have included only B in my tallies for theme types, as C is a short, dramatic passage (a continuation-like unit in Caplin's terminology).

The finale of Op1n3 (see three pages below) uses the same model of alternating topics, but the design is more complicated and the ending unclear. The score has ABACDC, where A is a menuet, B contrasting section, C a 2/4 contredanse, and D a second menuet. The second iteration of C doesn't close, and we can only guess at what follows. The most likely possibility, given indications in many scores of the period, is a repetition of ABA (the first A closes on the dominant, so one would be obliged to repeat the entire small ternary form), though A' alone might also be done. Less likely (according to practices at the time) would be a repetition of D, which is a tonally closed 10-bar theme in the tonic key, making for an overall sequence ABACDCD.

The *Rondo Allegro* of Op1n5 is simpler. In ABACABA, the rondo theme, a contredanse, is kept largely the same each time, but the menuet is changeable, where C is a minor-key trio and the second B is recomposed, not simply varied.

⁹ The other possibilities were the older 3/8 *Allegro*, originating in the gigue sections of the French overture and called, improbably, the Italian minuet by some twentieth century scholars, or a second overture in common or cut time.

Trio, op. 101, III:

The image displays a musical score for the Trio, op. 101, III, consisting of five staves of music. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto" at the beginning of the first staff. The first staff (A) is in 6/8 time and includes dynamic markings "P" (piano) and "rinf." (rinforzando). The second staff (B) is in 3/4 time and is labeled "Tempo di Menuetto 14-bar sentence", featuring a repeat sign and a trill. The third staff continues the melody with dynamic markings "F" (forte), "P", "F", and "P". The fourth staff (A) returns to 6/8 time, marked "Allegretto", and includes a dynamic marking "F". The fifth staff (C) is in 3/4 time, marked "Men." (meno mosso), and includes dynamic markings "rinf.", "F", "F", "P", and "P". The score concludes with a double bar line and a repeat sign.

A Allegretto **P** **rinf.** **F**

B Tempo di Menuetto 14-bar sentence **P** **F**

F **P** **F** **P**

A Allegretto **F**

C Men. **rinf.** **F** **F** **P** **P**

The musical score consists of seven staves of music in G major (one sharp) and 6/8 time. The tempo is marked *Allegretto*. The score includes various dynamic markings and formal function labels:

- Staff 1:** Features a half note F# (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the final measure.
- Staff 2:** Features a half note F (labeled **F**). A boxed label **B** is placed above the first measure.
- Staff 3:** Features a half note F (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the first measure.
- Staff 4:** Features a half note F (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the first measure.
- Staff 5:** Features a half note F (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the first measure.
- Staff 6:** Features a half note F (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the first measure.
- Staff 7:** Features a half note F (labeled **F**) and a half note F (labeled **F**). The tempo *Allegretto* is indicated. A boxed label **A** is placed above the first measure.

Dynamic markings include *PP* (pianissimo), *P* (piano), and *rinf.* (rinforzando). Articulation includes accents and slurs. The score concludes with a double bar line and repeat signs.

Op13: the "Minuetto Grazioso" is the second of two movements.

6 **A** VIOLINO PRIMO begins p+c

Minuetto
Grazioso

The musical score for the Violino Primo part of the Minuetto Grazioso, Op. 13, No. 6, is presented across six staves. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, f, ff, rin., cres.), articulation (accents), and repeat signs. Section markers A, B, and A' are present. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff continues the melody with a half note B4, followed by a quarter note C5, and then a series of eighth and sixteenth notes. The third staff features a half note D5, followed by a quarter note E5, and then a series of eighth and sixteenth notes. The fourth staff begins with a half note F5, followed by a quarter note G5, and then a series of eighth and sixteenth notes. The fifth staff continues the melody with a half note A5, followed by a quarter note B5, and then a series of eighth and sixteenth notes. The sixth staff concludes the piece with a half note C6, followed by a quarter note B5, and then a series of eighth and sixteenth notes.

This page of musical notation consists of seven staves, all in treble clef and key of D major (two sharps). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The first staff begins with a piano (P) marking. The second staff includes fortissimo (F) and piano (P) markings, as well as a crescendo (cres.) marking. The third staff features a section marked 'Call. Affai' (Callando Affaietto) in a box, with a time signature change to 2/4. This section is preceded by a fortissimo (F) marking and a 'rinf.' (rinforzando) marking. The fourth staff includes a 'Dolce' (Dolce) marking. The fifth staff has a fortissimo (F) marking. The sixth staff has a piano (P) marking. The seventh staff ends with a fermata. The notation is dense and includes many slurs and articulation marks.

D=10-bar sentence VIOLINO PRIMO

7

Note to D:¹⁰

¹⁰ The sentence reading is confirmed by the figure of the second violin:

The musical score consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music is written in a flowing, melodic style with many slurs and ties. The second staff has the word "Dolce" written below it. The third staff has a forte dynamic marking "F" below it. The fourth staff has a piano dynamic marking "P" below it. The fifth staff has two forte dynamic markings "F" below it. The sixth staff has a piano dynamic marking "P" below it. The seventh staff has the instruction "Lentando e morendo" below it. The piece ends with a double bar line and a repeat sign.

ABA?
or A'?
or D,1-10?

Op1n5. The *Rondo Allegro* is the second of two movements.

VIOLINO PRIMO

RONDO A

Allegro

B *Menuetto*

Allegro

P

This musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and a dynamic marking of *P* (piano) near the end. A box labeled **A** is placed above the staff, with the tempo marking *All.^o* (Allegro) to its right. The second staff continues the melody with a dynamic marking of *F* (forte). The third staff shows a more complex texture with multiple voices and dynamic markings of *F* and *P*. The fourth staff continues this texture with *P* and *F* markings. The fifth staff features a *PP* (pianissimo) marking and a *F* marking. A box labeled **C** is placed above the staff, with the tempo marking *Men.^o All.^o* (Meno Allegro) to its right. The sixth staff begins with a key signature change to two flats (Bb) and a *mezza Voce* marking. The seventh staff continues the piece with a *P* marking and a *F* marking at the end.

VIOLINO PRIMO **B = 16 bar sentence + 13**

The musical score for Violino Primo consists of five staves. The first staff is in B-flat major and contains a 16-bar sentence followed by a 13-bar continuation. The second staff begins with a section labeled 'A' in A major, marked 'All.^o' and 'P'. The third staff continues the piece with dynamics 'F' and 'P'. The fourth staff features a sequence of 'F' and 'P' dynamics. The fifth staff concludes with 'P' and 'PP' dynamics. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings.

This musical score is written for a single melodic line in G major (one sharp). It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp. A box labeled 'B' is placed above the staff, followed by the tempo marking 'Men.^o All.^o'. The music in section B is in 3/4 time, starting with a forte (F) dynamic, moving to piano (P) after a double bar line. The second staff continues the melodic line. The third staff also continues the line, with a forte (F) dynamic marking. The fourth staff continues the line. The fifth staff begins a new section labeled 'A' with the tempo marking 'All.^o'. This section is in common time (C), starting with a piano (P) dynamic. The sixth staff continues section A, with dynamics of forte (F), piano (P), and forte (F). The seventh staff continues section A, with dynamics of forte (F), piano (P), and forte (F). The eighth staff concludes section A, with dynamics of piano (P), piano-piano (PP), and forte (F), ending with a double bar line.

B Men.^o All.^o

F F P

A All.^o

P F P F F P PP F

Opin2. The *Menuetto Smorfioso* is the second of two movements. "Smorfioso" here probably indicates that one should exaggerate the accented sighing figures.

Menuetto
Smorfioso

10-bar sentence

14-bar galant

Trio

Opin6 is in a single movement, though it has the effect of two, or a slow-fast(er) pair. A *Lento* in F minor begins; it would be a complete extended binary form except that it ends on a half-cadence. Then follows an *Allegretto*, an F-major menuet whose theme is shown below. A return to F minor is not to the *Lento* but a trio for the menuet (see its theme below), after which the menuet returns at greater length (44 bars this time) to conclude.

34-bar section

12-bar sentence to begin

Men^o

Allegretto

10-bar sentence

mezza Voce

Sirnen's Opus 5 is a set of 6 sonatas for two violins without continuo. Op5n1 has two movements, an opening *Allegro* and a *Minuetto*: see below. The design is a traditional binary form of the type that used to be called "balanced," that is, where the second half (roughly) of A is transposed to the tonic and used to close B. Caplin rejects the term, but I think it still has great utility for characterizing a very common (indeed, some would say prevailing) practice in composition through at least the 1770s. There is no trio.



Op5n2 has two movements, the second of which is built like the rondos of op1: a 2/4 contredanse as an *Allegretto* begins (see below), a small 32-bar balanced binary form without internal repeat. Then follows a binary-form *Minuetto* acting as if a trio to the contredanse, after which the entire *Allegretto* is repeated.



In op5n3, the second movement is a straightforward minuet-trio pair, each of them in a small ternary form. The two themes are shown below.

Minuetto 14-bar sentence

sentence

In op5n4, the opening movement is a sonata allegro, and the second is a “free-standing” *Minuetto*, a small ternary form whose A-section is shown below. The B-section is 16 bars, and the reprise of A is 18.

Minuetto 16-bar sentence + coda at 6

Concluding comment

(On the menuet and Caplin's form-functions theory). Referring to the antecedent + continuation theme, William Caplin has said that it "is relatively easy to identify because its constituent phrase functions appear much the same as they do in the first half of a period and the second half of a sentence (2014, 105). As I have already asserted in Parts 1-3 of this series and also earlier in this essay, in my view, "continuation" is too broad a term. The second phrase of galant themes can be sorted into three types: two kinds of continuation phrases (the developmental and "mirror" types)¹¹ and a contrasting phrase. Furthermore, far from being a hybrid—that is, a lesser variant of two basic types (period and sentence)—the anticipation + continuation theme is common throughout the period under discussion here and is especially important in the middle decades of the eighteenth century in connection with the galant contrast aesthetic. Indeed, as I have shown earlier, a significant minority of galant-era *sentences* use a contrasting continuation phrase rather than a "textbook" developmental one.

The small confines of the dance strain, the need for clearly articulated units for social dancing, the priority of melody over harmony in the galant aesthetic, combine to simplify Caplin's categories, on the one hand, but at the same time to add the different characteristics of

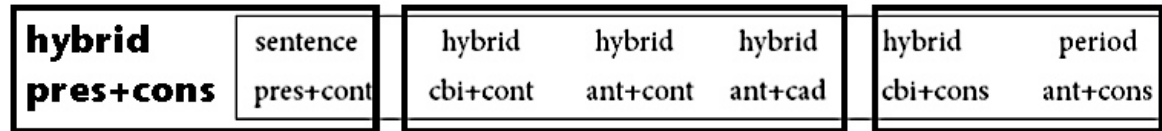


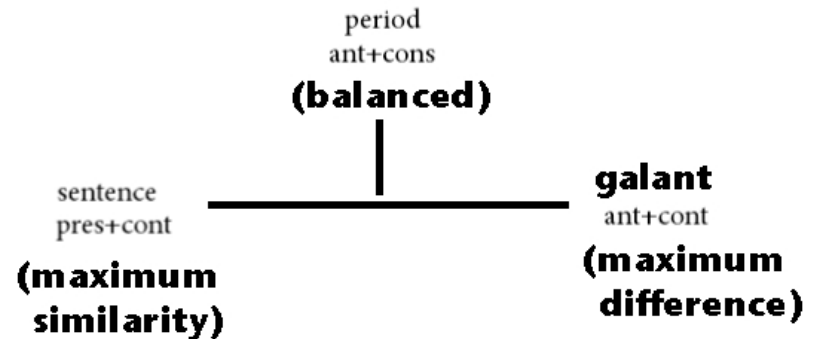
FIGURE 4.1 Relation of the hybrids to the sentence and the period

contrast and development. The figure here is reproduced from Caplin 2014, III, with my added annotations. Caplin places the sentence at one end and the period at the other end of a continuum. With my added, dark-lined boxes, I have grouped the several types, including a hybrid type—the presentation + consequent theme—that Caplin rejects. In the box at the right of the figure, I have grouped the period and cbi [compound basic idea] + consequent together: the melodic characters of both are the same. Similarly, the cbi + continuation and antecedent + cadential hybrids are subsumed under the galant theme, or anticipation-continuation (see the middle box). The situation differs slightly for the presentation + consequent hybrid (at the left in the figure). I have grouped it with the sentence because it is possible for the first five bars of each theme type to be identical.¹²

¹¹ See my comments at the end of the [section](#) on the Bast brothers' *Violinbog* earlier in this essay.

¹² Although I do not work out the idea in this essay, I believe—based on prior work with Playford's *English Dancing Master* and music by Lully—that the presentation + consequent theme also is not a hybrid at all, but has a close historical relation to what I call the "four-bar theme" that is very common in the seventeenth century and is more likely a precursor of the symmetrical period (from the four-bar theme's antecedent form) and the presentation + consequent theme (from its presentation form).

Still thinking in terms of a more complete historicization of the eight-bar themes, I would prefer a continuum based on similarity and difference, at two-bar and four-bar levels. See the figure at the right. The sentence, of the various themes, can achieve maximum similarity: bars 3-4 are identical to or very close to bars 1-2, bar 5 may repeat bar 1, then bar 6 and perhaps also 7 may fragment by sequence, leaving only the cadential ending of bar 8 to differ (if it does). At the other extreme, the galant theme can achieve maximum difference, where every two-bar idea is distinct. The period, then, is readily understood as balanced: similarity and difference are equally represented.



Although the interaction of melodic elements and harmonic functions certainly plays a fundamental role in larger contexts, harmony does not have the same level of influence in the small confines of the eight-bar theme, especially when those eight bars constitute a complete—and then repeated—strain. For the galant era, in any case, the fashionable priority of melody over harmony is well-known and needs no additional rehearsal.¹³ For these reasons, as I noted earlier, I have put aside the hybrids that rely entirely on distinctions of harmony: compound basic idea + consequent, compound basic idea + continuation, and antecedent + cadential. That leaves only the antecedent + continuation, the galant theme. I do, however, add back in another basic form that Caplin rejects (correctly) as rare—presentation + consequent—for sake of completeness and because it does appear (though indeed not often) in the dance repertoire.¹⁴

¹³ Caplin relies heavily on details of harmonic articulation and progression, not only in establishing categories, but especially in making decisions about ambiguous cases. I emphasize that my goal is not to revise his form-function theory, which I don't think needs re-writing, but to situate the antecedent+continuation theme more firmly historically.

¹⁴ "Redundancy of material within an excessive tonic prolongation likely explains why this potential type of hybrid seldom occurs in the repertory" (Caplin 1998, 63).

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